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MUSEUM OF FINE ARTS, BOSTON
TWENTY-EIGHTH ANNUAL REPORT
FOR THE YEAR 1903



CAMBRIDGE
The University Press
1904

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1904	119

LIST OF TRUSTEES FOR 1904

Named in the Act of Incorporation, or Elected

CHARLES W. ELIOT.	JOHN C. GRAY.
WILLIAM ENDICOTT.	CHARLES A. CUMMINGS.
CHARLES ELIOT NORTON.	CHARLES LOWELL.
W. P. P. LONGFELLOW.	HENRY S. HUNNEWELL.
NATHANIEL THAYER.	CHARLES S. SARGENT.
FRANCIS BARTLETT.	FRANCIS L. HIGGINSON.
SAMUEL D. WARREN.	MORRIS GRAY.
DENMAN W. ROSS	EDWARD W. FORBES.

Appointed by Harvard College

WILLIAM STURGIS BIGELOW. ARTHUR TRACY CABOT.
J. TEMPLEMAN COOLIDGE, JR.

Appointed by the Boston Athenaeum

THORNTON KIRKLAND LOTHROP.
J. RANDOLPH COOLIDGE, JR.
A. WADSWORTH LONGFELLOW.

Appointed by the Massachusetts Institute of Technology

A. LAWRENCE ROTCH. FRANCIS BLAKE.
HENRY S. PRITCHETT.

Ex Officiis

PATRICK A. COLLINS, *Mayor of Boston.*
SOLOMON LINCOLN, *President of the Trustees of the Public Library.*
EDWIN P. SEAVER, *Superintendent of Public Schools.*
Secretary of the State Board of Education.
A. LAWRENCE LOWELL, *Trustee of the Lowell Institute.*

OFFICERS AND COMMITTEES FOR 1904

SAMUEL D. WARREN, *President.*

CHARLES LOWELL, *Treasurer.*

EDWARD ROBINSON, *Director.*

BENJAMIN IVES GILMAN, *Secretary of the Museum.*

MATTHEW S. PRICHARD, *Assistant Director.*

E. WARREN FOOTE, *Assistant Treasurer.*

Executive Committee

THE PRESIDENT *Ex Officio.* FRANCIS BLAKE.

FRANCIS BARTLETT. FRANCIS L. HIGGINSON.

J. RANDOLPH COOLIDGE, JR.

Committee on the Museum

THE PRESIDENT *Ex Officio.* CHARLES A. CUMMINGS.

W. P. P. LONGFELLOW. ARTHUR TRACY CABOT.

DENMAN W. ROSS. J. TEMPLEMAN COOLIDGE, JR

EDWARD W. FORBES.

Finance Committee

THE PRESIDENT *Ex Officio.* NATHANIEL THAYER.

WILLIAM ENDICOTT. MORRIS GRAY.

Committee on the Library

THE PRESIDENT *Ex Officio.* CHARLES ELIOT NORTON.

W. P. P. LONGFELLOW.

Committee on the School of the Museum of Fine Arts

THE PRESIDENT *Ex Officio.* CHARLES A. CUMMINGS.

J. TEMPLEMAN COOLIDGE, JR

THE STAFF OF THE MUSEUM

DIRECTOR. EDWARD ROBINSON.

SECRETARY OF THE MUSEUM. BENJAMIN IVES GILMAN.

ASSISTANT DIRECTOR. MATTHEW S. PRICHARD.

Department of Prints

CURATOR *pro tempore*. EMIL H. RICHTER.

Department of Classical Art

CURATOR. EDWARD ROBINSON.

ASSISTANT CURATOR. BERT HODGE HILL.

Department of Chinese and Japanese Art

CURATOR. PAUL CHALFIN.

KEEPER OF JAPANESE POTTERY. EDWARD S. MORSE.

Department of Egyptian Art

CURATOR. ALBERT M. LYTHGOE.

KEEPER OF PAINTINGS. JOHN BRIGGS POTTER.

ASSISTANT IN CHARGE OF PHOTOGRAPHS. HELEN F. PETTES.

ASSISTANT IN CHARGE OF TEXTILES. JENNY BROOKS.

Library

LIBRARIAN. BENJAMIN IVES GILMAN.

ASSISTANT LIBRARIAN. MARTHA J. FENDERSON.

SUPERINTENDENT OF THE BUILDING. WILLIAM W. McLEAN.

ASSISTANT. JAMES F. McCABE.

REPORT OF THE PRESIDENT

TO THE TRUSTEES :

By a change in the by-laws of the corporation recently adopted, the President is required to make an annual report, which will hereafter take the place of the report of the Executive Committee.

The year just closed has been one of unusually hard work and considerable accomplishment on the part of the small body of men who are giving all their time and their best thought to the interests of the Museum. Much has been gained in the efficiency of administration, and that in the face of new work beyond the usual, such as the issue of the Museum Bulletin, the placing on exhibition of many accessions, the re-arrangement of many of the collections, and the re-organization in large part of the administration. To all this has been added, for many, a new demand, — that for work and thought in connection with the plans for the new Museum buildings. In this connection, problems of administration, of exhibition, of arrangement, and of lighting have already developed which call for and are receiving the careful study of the Museum staff. For the purpose of practical experiment with light under various conditions of admission, the Building Committee has erected a structure on the Fenway land, and Professor Charles L. Norton, of the Massachusetts Institute of Technology and of the Insurance Engineering Experiment Station, is now co-operating with the staff of the Museum in experiments. In order to gain such information as foreign

museums and galleries may afford, the Trustees have sent abroad the Director and Messrs. Sturgis and Wheelwright, architects. All the expenses of the trip, with a considerable contribution to the expenses of the experiment with light, have been provided by a special donation. Your President accompanies the party. I wish to reiterate the hope that the Trustees will not desire to cut short the work of preparation which is in progress. It is certainly to be anticipated that mistakes will be avoided in consequence, and results achieved which could not be expected under less deliberate procedure. The Trustees may well find the best promise of success in the devoted and enthusiastic work of the Museum staff, which work has but begun to bear the fruit which it may be expected to yield if allowed to proceed.

The School of the Museum opened its year with 206 registered scholars, as against 144 at the corresponding date last year.

Mrs. William Stone having resigned her position as instructor in the classes of decorative design and closed her connection with these classes at the end of the last school year, Mr. C. Howard Walker was appointed, his incumbency beginning with the school year 1903-4. On April 8th, the Council voted that the title of Mr. Walker's classes be "Museum School, Department of Design," and that at present Mr. Walker should be given the title of Director. Miss Katherine B. Child was at the same meeting appointed assistant instructor in this school, and Miss Lucy McInnes was appointed another assistant.

The arrangement with Mr. Walker covers the period of three years; and during this period Mr. A. Lawrence Lowell, as Trustee of the Lowell Lecture Fund, agrees

to continue the endowment of \$4000.00 a year which has heretofore been paid by him to the Massachusetts School of Design, transferring it to the Museum School, Department of Design. The Massachusetts School of Design, it should be added, was the successor of the Lowell School of Design, founded in 1872 by the Lowell Institute, so that the work which has been carried on in Boston for nearly a third of a century in the interest of instruction in practical and decorative design has now come under the auspices of the Museum of Fine Arts.

Attention may again be called to the fact that the Museum is not financially responsible for the Museum School. It must move when the Museum moves from its present site, but its funds are inadequate to its support, and to the building which it will then need. This is another problem for future consideration.

At the April meeting, Frank Perley Fairbanks was appointed Paige Scholar, on the recommendation of the Council of the School.

On April 28th, Edward Waldo Forbes was elected a Trustee of the Museum to fill the place of Charles Greeley Loring. In December, Mr. Forbes was elected to the Museum Committee in the place of Dr. William Sturgis Bigelow, resigned from this Committee. Dr. Bigelow took a place on the Committee in January, 1894, since which time he has served the Museum with distinguished ability. It is a pleasure to announce that Dr. Bigelow remains a Trustee.

At the July meeting, all the objects of Chinese art in the Museum were transferred to the care of the Curator of the Japanese Department, which it was voted should thereafter be known as the "Department of Chinese and Japanese Art." Paul Chalfin was at the same time appointed Curator thereof, for three years from July 1st, 1903.

Bert Hodge Hill of the American School of Classical Studies, Athens, 1900-1903, was appointed Assistant Curator in the Department of Classical Art for one year from September 15th, in the place of Dr. Oliver S. Tonks, who resigned to take a position as instructor in the Greek Department at the University of Vermont.

On December 10th, the resignation of Benjamin Ives Gilman as Assistant Director was accepted, and Matthew Stewart Prichard was appointed to that post. This change is in the line of a re-distribution of duties consequent upon administrative re-organization. Mr. Gilman retains his office of Secretary and Librarian with the title of Secretary of the Museum, and will hereafter be in charge of all the publications of the Museum, which are increasing in number and in importance. Mr. Prichard assumes duties which, for the most part, have been his for some time past.

On the nomination of the Trustees, the Mayor has appointed your President to be a member of the Art Commission of the City of Boston for the term ending April 30, 1908.

The Museum has received accessions to its collections, both through gift and purchase, in number and importance beyond the average. They are referred to in detail in the reports of the Director and Staff. It has expended during the year for works of art:

(a) From the principal of unrestricted funds	\$77,148.95
(b) From the principal of funds restricted to such purchases	61,775.19
(c) From the income of funds applicable to such purchases	21,923.84
Total	<u>\$160,847.98</u>

The receipts by way of gift and bequest are in excess of such expenditure, as follows :

Emily Esther Sears Fund	\$25,000.00
Edward Ingersoll Browne Fund	2,900.00
James H. Danforth Fund	10,000.00
George Washington Wales Fund	30,000.00
Henry Lillie Pierce Fund	45,000.00
Susan W. Farwell (carried to donations and legacies)	500.00
Susan Cornelia Warren Collection Fund	60,000.00
Total	<hr/> \$173,400.00

The above bequests are unrestricted, except that of Susan Cornelia Warren, whose will allowed a credit to the Museum at the sale of her collection of pictures and of other objects of art, in the following terms :

“In case any such sale is made by my executors and the Trustees of said Museum of Fine Arts shall purchase any of said property, whether at public or private sale, I direct and empower my said executors to allow to said Museum a credit of sixty thousand dollars upon the price to be paid by it, reducing such price by that amount, or applying such credit in full payment, as the case may be.”

At sales authorized by the executors in January, 1903, the Museum purchased pictures and other objects to the value of \$56,875.23. The balance of the sum of \$60,000 (viz., \$3124.77) was subsequently paid to the Museum by Mrs. Warren's executors, to be used for the purchase of works of art.

The current receipts applicable to current expenses were :

Admissions	\$7,880.75
Sales of Catalogues	839.32
Income applicable to Essential Needs . . .	1,037.20
Income from Unrestricted Funds . . .	43,455.98
Annual Subscriptions	12,937.00
Miscellaneous Sources	381.55
	<hr/>
	\$66,531.80

The current expenses during the same period were: Running expenses of the Museum, including furniture and fixtures and books for the Library, \$77,766.68. Deficiency, \$11,234.88. This is to be compared with the deficit last year of \$17,971.98.

The receipts increased by \$8,343.63. The expenses increased by only \$1606.53, notwithstanding more and better service and a larger staff. It is evident that important economies in administration have been effected. The increase in receipts is due in part to the larger number of paid admissions, but chiefly to the better rate of return on the invested funds of the Museum.

Interesting comparisons with 1902 are as follows:

Receipts from Admissions.

1902	\$5,482.00
1903	7,880.75
Increase	2,398.75

Income from Unrestricted Funds.

1902 (Annual Report, 1902, page 20, In- come)	\$37,521.14
1903	43,455.98
Increase	5,934.84

Annual Subscriptions.

[illegible]

Such results, gratifying as they are, yet due in part to exceptional conditions, cannot safely be predicted for the current year.

SAMUEL D. WARREN,
President.

ANNUAL STATEMENT OF RECEIPTS AND EXPENDITURES

Dr. MUSEUM OF FINE ARTS in account with CHARLES LOWELL, Treasurer. Cr.

Cash Balance January 1st, 1903 .	\$24,561.40
Income from Trust Investments :	.
(a) Applicable to Purchase Works of Art, and care of pictures .	\$10,663.46
(b) Applicable to Essential Needs .	1,937.20
(c) Unrestricted .	43,455.98
(d) Fenway Land .	4,683.50
(e) J. W. Paige Fund .	2,091.05
(f) Accrued interest on bonds and notes .	603.47
Admissions to Museum .	7,880.75
Sales of Catalogues .	839.32
Annual Subscriptions .	12,937.00
Profit and Loss Account : Small amounts received at the Museum .	381.55
Donations and Legacies : Subscriptions to one-half purchase of Van Dyck From Executors, Will of Susan W. Farwell From Sales at Museum .	\$13,000.00 500.00 101.78
Fund for Addition to Museum .	770.00
Income Robert C. Billings Fund for Art School Funds Received : From Executors, Will Susan Cornelia Warren Executors, Will Edward I. Browne . Executors, Will James H. Danforth . Executors, Will George W. Wales . Executors, Will Henry L. Pierce . Executors, Will Emily Esther Sears .	\$60,000.00 2,900.00 10,000.00 30,000.00 45,000.00 25,000.00
Total	\$245,561.40

TREASURER'S STATEMENT

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EXPENSES FOR WAY LAND SINCE PURCHASE — INCOME OF		EXPENSES FOR WAY LAND SINCE PURCHASE — INCOME OF	
(c) ADVANCE TO COMMITTEE ON ACCOUNT OF EXPERIMENTAL BUILDING	Building	7,000.00	2,825.00
	(c) Advance to Building Committee for Incidental Expenses	500.00	
Securities:	160 Shares American Telp. & Telg. Co.	\$18,412.50	
	5 Shares N. Y., N. H. & Hartford R. R.	877.10	
50,000 Bonds Terminal R. R. Asso. of St. Louis	50,000 Bonds Terminal R. R. Asso. of St. Louis	50,000.00	\$100,000.00
	25,000 Bonds No. Pacific & Gt. Northern R. R.	23,531.25	32,037.50
25,000 Syndicate Loan Chic., Burlington & Quincy R. R.	25,000 Syndicate Loan Chic., Burlington & Quincy R. R.	25,000.00	27,812.50
	Note Cocheco Mfg. Co.	50,000.00	25,000.00
Note Hamilton Mfg. Co.	Note Hamilton Mfg. Co.	25,000.00	100,000.00
	Note Merrimack Mfg. Co.	25,000.00	75,000.00
Note York Mfg. Co.	Note York Mfg. Co.	50,000.00	
	Note York Mfg. Co.		
Income Trust Investments:		267,820.85	339,850.00
Accrued interest on bonds and notes			
Income J. W. Paige Fund :	Income J. W. Paige Fund :	603.47	
	Scholarships		
Income Robert C. Billings Fund for Art School	Income Robert C. Billings Fund for Art School		
	Advance to School	\$3,100.00	
Alfred Mudge & Son	Alfred Mudge & Son	101.25	
	Note Cocheco Mfg. Co., due June 24, '04,		
4 3/4 %		5,000.00	8,201.25
Expenses Fenway Land Since Purchase :			
Brandeis, Dunbar & Nutter	Brandeis, Dunbar & Nutter	\$30.00	
	Aspinwall & Lincoln	5.00	
Joseph Balch	Joseph Balch	175.00	
	Interest on Loan of \$415,000	14,525.00	
Interest on payment of \$500,000	Interest on payment of \$500,000	21,250.00	
	Taxes City of Boston, 1903	8,518.88	44,503.88
Advance to Assistant Director	Advance to Assistant Director		291.03
	Balance Cash	66,628.99	\$663,783.95

E. & O. E. (Signed) CHARLES LOWELL, Treasurer.
January 2, 1904.

404.33
\$663,783.95

TRIAL BALANCE, MUSEUM OF FINE ARTS, 1904

REAL ESTATE AND IMPROVEMENT ACCOUNT		REAL ESTATE AND IMPROVEMENT ACCOUNT	
Copley Square Building	\$548,329.93	Copley Square Building, Subscriptions 1, 2, and 3	\$548,329.93
Purchase of Fenway Land	703,001.59	Contract of Sale of Copley Square Property	\$1,800,000.00
Expenses of Fenway Land since purchase in 1899	137,129.12	Less Release Boston Water Power Co.	\$25,000
Investments—Real Estate and Improvement Account in General Funds—see Schedules B to D	70,000.00	Commission and Legal Expenses	44,000.00
Amount Receivable under Contract Sale Copley Square Property	1,300,000.00	Mortgage Note	415,000.00
Special Investment for Addition to Museum, see Schedule A	23,017.32	Special Fund for Addition to Museum	23,017.32
Building Account, Fenway Land	14,408.13		
Experimental Building Account	7,000.00		
Committee on Experimental Building	500.00		
		FUNDS	
		Principal and Income Restricted, See Schedule 1	315,000.00
		Income Restricted, See Schedule 2	255,475.55
		Income Unrestricted, See Schedule 3	328,032.69
		Principal and Income Unrestricted, See Schedule 4	1,363,000.00
		Museum School Fund	100,000.00
		Income Museum School Fund	5,324.50
		Income Restricted to Certain Uses, See Schedule 5	9,739.15
		INVESTMENTS	
Bonds, see Schedule B	\$573,318.28		
Stocks, see Schedule C	274,750.99		
Notes and Mortgages, see Schedule D	290,000.00		
Less amount, as above, in Real Estate and Improvement Account, \$70,000.00			
Museum School Fund, see Schedule E	100,000.00		
Real Estate received from Estate Geo. B. Hyde	68,421.26		

WORKS OF ART

Works of Art purchased from General Funds
 Works of Art purchased with Income Restricted Funds
 Works of Art purchased with Principal of Funds, Schedule 1
 Schedule 4
 Furniture and Fixtures
 Profit and Loss
 Special Investment—Income Billings Fund, see Schedule F
 Cash—Including Ass't Director's Balance

\$304,533.69
 692,078.94

78,441.53
 69,295.78
 996,612.63
 75,335.25
 77,533.03
 5,000.00
 66,171.89
 \$5,408,266.73

Income from Restricted Funds
 Spent for Works of Art
 Donations and Legacies
 Profit and Loss Trust Investments
 Income R. C. Billings Fund Invested
 \$5,408,266.73

E. & O. E.

(Signed) CHARLES LOWELL, Treasurer.

January 2, 1904.

BOSTON, MASS., February 11, 1904.

J. RANDOLPH COOLIDGE, JR., Esq., } Committee appointed to audit the Annual Accounts of the Treasurer, Museum of Fine Arts, Boston, Mass.:
 MORRIS GRAY, Esq., }
Gentlemen,—In accordance with your instructions we have made a thorough examination of the books, accounts, vouchers, etc., of the Treasurer of the

Museum of Fine Arts, Boston, Mass., for the period beginning January 1, 1903, and ending January 1, 1904, and we certify that the Trial Balance herewith submitted is correct and in accordance with recorded facts.

Yours respectfully,

(Signed)

EASTERN AUDIT COMPANY, BY N. T. APOLLONIO,
Supervisors of Accounts and Audits.

BOSTON, February 11, 1904.

We, the undersigned, hereby certify that with the assistance of an expert accountant we have audited the current accounts of the Treasurer for the year 1903, and have seen that all receipts stated therein have been properly credited, and that all payments stated therein have been duly charged and properly vouched.

We certify also that the Trial Balance within is a correct copy of the Audited Trial Balance, and that we have seen evidence of all property called for thereby, and that all property disposed of during the year has been satisfactorily accounted for to us.

(Signed)

J. R. COOLIDGE, JR.,
 MORRIS GRAY.

SCHEDULE A

Special Investment Fund for Addition to Museum

\$22,000	New York Central & Hudson River Railroad 3-½'s (L. S. Col.)	\$21,575.50	
	Including Cash	1,441.82	\$23,017.32

SCHEDULE B

Bonds :

\$50,000	Terminal R. R. Association of St. Louis 4's, Jan. 1953	\$50,000.00
15,000	Milwaukee, Lake Shore & Western R. R. Ex. & Imp. Gold 5's, 1929	18,254.17
38,000	Illinois Steel Non-Con. 5's, 1913	34,882.36
20,000	Chesapeake & Ohio R. R. 1st Con. 5's, 1939	22,875.75
75,000	Union Pacific Ry. 1st, 4's, 1947	68,903.00
8,000	Burlington & Missouri River Non-Ex. 6's, 1918	8,000.00
25,000	Chicago Junc. Rys. & Union Stockyards Gold 5's, 1915	24,566.25
31,000	Burlington, Cedar Rapids & Northern 1st Gold 5's, 1934	28,675.00
25,000	Chicago, Burlington & Quincy Syndicate Loan —proportionate interest in note of \$5,000,000	25,000.00
14,000	Chicago, Burlington & Quincy 4's, 1921	12,537.50
35,000	Kansas City & Memphis Ry. & Bridge 1st Gold 5's, 1929	35,000.00
30,000	Baltimore & Ohio 4's, 1948	30,000.00
50,000	Baltimore & Ohio 4's, 1941, Refunding	49,125.00
20,000	Oregon Short Line 6's, 1922	25,350.00
5,000	Northern Pacific & Gt. Northern 4's, 1921	5,000.00
59,000	Northern Pacific & Gt. Northern 4's, 1921	41,721.75
50,000	Buffalo & Southwestern 6's, July, 1908	55,000.00
38,000	Massachusetts Electric Companies 4-½'s, 1906	38,427.50
		<u>\$573,318.28</u>

SCHEDULE C

STOCKS :

661	Shares New York Central & Hudson River R. R.	\$83,517.75
175	" Chicago Junc. Rys. & Union Stockyards	21,204.73
150	" Merchants National Bank	23,679.75
	Carried forward	<u>\$128,402.23</u>

TREASURER'S STATEMENT

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Brought forward	\$128,402.23
21 Shares Boston Ground Rent Trust	20,900.00
100 " Morris & Essex Railroad	7,647.00
33 " Pittsburgh, Fort Wayne & Chicago R. R.	5,016.00
340 " American Telephone & Telegraph Co.	39,162.50
50 " Boston & Albany Railroad	10,750.00
91 " New England Telephone & Telegraph Co.	10,309.04
101 " State Street Exchange	11,514.25
25 " Boston & Providence R. R.	6,625.00
100 " Chicago, Milwaukee & St. Paul R. R. Pfd.	14,156.25
10 " Chicago, Milwaukee & St. Paul R. R. Com.	1,000.00
90 " Pullman Palace Car Co.	10,200.00
53 " New York, New Haven & Hartford R. R.	9,068.72
	<hr/>
	\$274,750.99

SCHEDULE D

Notes :

\$25,000	Cocheco Mfg. Co. 5%, due Nov. 30, 1904 . . .	\$25,000
25,000	Merrimack Mfg. Co. 5%, due Nov. 18, 1904 . . .	25,000
100,000	Merrimack Mfg. Co. 4-3/4%, due June 23, 1904 . . .	100,000
50,000	Whittenton Mfg. Co. 4-3/4%, due June 23, 1904 . . .	50,000
25,000	York Mfg. Co. 4-1/2%, due May 28, 1904 . . .	25,000
25,000	York Mfg. Co. 4-1/2%, due June 16, 1904 . . .	25,000
		<hr/>
		\$250,000

Mortgage :

Max Barnett (N. Y.) 4-1/2%	\$40,000.00
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SCHEDULE E

Special Investments held for R. C. Billings Fund for Museum School

Bonds :

\$25,000	American Telp. & Telg. Co. 4's, 1929 . . .	\$25,406.25
25,000	Baltimore & Ohio R. R. 3-1/2's, 1925 . . .	22,468.75
31,000	Northern Pacific & Gt. Northern R. R. 4's, 1921 . . .	30,517.50
20,000	Western Union Telg. Co. 4-1/2's, 1950 . . .	21,550.00
		<hr/>
		\$99,942.50
Cash		<hr/>
		57.50
		<hr/>
		\$100,000.00

SCHEDULE F

\$5,000	Note Cocheco Mfg. Co. 4-3/4	
	Due June 24, 1904	\$5,000.00

The foregoing property represents the invested balances of the following funds :

SCHEDULE 1

Principal and Income restricted to Certain Uses

<i>Amount of Principal received.</i>		<i>Expended for Collections.</i>	<i>Unexpended Balance of Fund.</i>
	Sylvanus A. Denio Fund.		
\$50,000	Established 1895	\$50,000.00	
	Principal & Income restricted to the purchase of Modern Paintings.		
	William Wilkins Warren Fund.		
50,000	Established 1895	47,658.46	\$2,341.54
	Principal and Income restricted to the purchase of Modern Paintings.		
	Francis Bartlett Fund.		
100,000	Established 1900	100,000.00	
	Principal and Income restricted to the purchase of Original Objects for the Department of Classical Antiquities.		
	Special Subscriptions for the Purchase of Classical Antiquities.		
50,000	Established 1901	50,000.00	
	Joseph Beale Glover Fund.		
5,000	Established 1902		5,000 00
	Principal and Income restricted to the purchase of a picture, or pictures, by a living artist, or artists.		
	Susan Cornelia Warren Collection Fund.		
60,000	Established 1903	56,875.23	3,124.77
	Principal & Income restricted to the purchase of pictures.		
<hr/> \$315,000		<hr/> \$304,533.69	<hr/> \$10,466.31

SCHEDULE 2

Income Restricted to Certain Uses

<i>Amount of Principal Received</i>		<i>Permanently invested.</i>
	Mrs. Julia Bradford Huntington James Fund.	
\$163,654.21	Established 1899	\$163,654.21
	Income restricted to the purchase of Works of Art and kindred purposes.	
<hr/> \$163,654.21	Carried forward	<hr/> \$163,654.21

TREASURER'S STATEMENT

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<i>Amount of Principal Received</i>		<i>Permanently Invested</i>
\$163,654.21	Brought forward	\$163,654.21
	Otis Norcross Fund.	
6,500.00	Established 1883	6,500.00
	Income restricted to the purchase of Works of Art.	
	John Lowell Gardner Fund.	
20,000.00	Established 1881	20,000.00
	Income restricted to the Essential Needs of the Museum.	
	Abbott Lawrence Fund.	
10,000.00	Established 1894	10,000.00
	Income restricted to the purchase of Pictures.	
	Benjamin Pierce Cheney Fund.	
5,000.00	Established 1880	5,000.00
	Income restricted to the purchase of Works of Art.	
	J. W. Paige Fund.	
40,321.34	Established 1899	40,321.34
	Income restricted to Scholarships in Painting for two years in Europe.	
	Susan Cornelia Warren Fund.	
10,000.00	Established 1902	10,000.00
	Income restricted to the care of Pictures.	
<hr/> \$255,475.55		<hr/> \$255,475.55

SCHEDULE 3

Income Unrestricted

<i>Amount of Principal Received</i>		<i>Permanently Invested</i>
	Henry Lillie Pierce Fund.	
\$50,000.00	Established 1898	\$50,000.00
	George B. Hyde Fund.	
93,000.00	Established 1895	93,000.00
	Samuel E. Sawyer Fund.	
2,076.77	Established 1895	2,076.77
	Ann White Vose Fund.	
60,500.00	Established 1896	60,500.00
	Ann White Dickinson Fund.	
40,000.00	Established 1900	40,000.00
	Richard Perkins Fund.	
50,000.00	Established 1894	50,000.00
	"R. W." Fund.	
5,000.00	Established 1899	5,000.00
<hr/> \$300,576.77	Carried forward	<hr/> \$300,576.77

<i>Amount of Principal Received</i>		<i>Permanently Invested</i>
\$300,576.77	Brought forward	\$300,576.77
	Everett Fund.	
7,500.00	Established 1875	7,500.00
	Caroline S. Guild Fund.	
9,955.92	Established 1899	9,955.92
	Roger Wolcott Fund.	
5,000.00	Established 1901	5,000.00
	Lucius Clapp Fund.	
5,000.00	Established 1901	5,000.00
<hr/> \$328,032.69		<hr/> \$328,032.69

SCHEDULE 4

Principal and Income Unrestricted

<i>Amount of Principal Received</i>		<i>Expended for Collections</i>	<i>Unexpended Balance of Fund</i>
	Arthur Rotch Fund.		
\$25,000	Established 1895	\$22,217.67	\$2,782.33
	Henry Lillie Pierce Residuary Fund.		
798,000	Established 1898	438,620.65	359,379.35
	Isaac Sweetser Fund.		
47,000	Established 1894	13,000.00	34,000.00
	Moses Kimball Fund.		
5,000	Established 1896	4,495.02	504.98
	Harvey Drury Parker Fund.		
100,000	Established 1898	54,995.60	45,004.40
	Sarah Greene Timmins Fund.		
5,000	Established 1890	5,000.00	
	Martha Ann Edwards Fund.		
49,000	Established 1893	27,500.00	21,500.00
	Catharine Page Perkins Fund.		
102,000	Established 1894	102,000.00	
	Henry Purkitt Kidder Fund.		
10,000	Established 1894		10,000.00
	Benjamin Pierce Cheney Bequest Fund.		
5,000	Established 1899	5,000.00	
	Nathaniel Cushing Nash Fund.		
10,000	Established 1880		10,000.00
	Cornelia Van Renselaer Thayer Fund.		
10,000	Established 1897		10,000.00
<hr/> \$1,176,000	Carried forward	<hr/> \$672,828.94	<hr/> \$493,171.06

TREASURER'S STATEMENT

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<i>Amount of Prin- cipal Received</i>		<i>Expended for Collections</i>	<i>Unexpended Balance of Fund</i>
\$1,176,000	Brought forward	\$672,828.94	\$493,171.06
	Turner Sargent Fund.		
5,000	Established 1899	5,000.00	
	Robert Charles Billings Fund.		
100,000	Established 1901		100,000.00
	Daniel Sharp Ford Fund.		
6,000	Established 1900		6,000.00
	Lucy Ellis Fund.		
10,000	Established 1900		10,000.00
	Rebecca Austin Goddard Fund.		
1,000	Established 1901		1,000.00
	Edward Ingersoll Browne Fund.		
10,000	Established 1902	7,250.00	2,750.00
	James H. Danforth Fund.		
10,000	Established 1903		10,000.00
	George W. Wales Fund.		
30,000	Established 1903		30,000.00
	Emily Esther Sears Fund.		
25,000	Established 1903	7,000.00	18,000.00
<u>\$1,363,000</u>		<u>\$692,078.94</u>	<u>\$670,921.06</u>

SCHEDULE 5

Accumulated Income Restricted to Certain Uses

Mrs. J. B. H. James Fund.	
Purchase of Works of Art	\$4,899.55
Benjamin Pierce Cheney Fund.	
Purchase of Works of Art	544.85
Mrs. Susan Cornelia Warren Fund.	
Purchase and care of pictures	680.66
Joseph Beale Glover Fund.	
Purchase of Pictures	259.30
William Wilkins Warren Fund.	
Purchase of Modern Paintings	121.42
Otis Norcross Fund.	
Purchase of Works of Art	763.01
James William Paige Fund.	
Scholarships	1,911.24
Abbott Lawrence Fund.	
Purchase of Pictures	539.12
	<u>\$9,729.15</u>

REPORT OF THE COMMITTEE ON THE LIBRARY FOR 1903

TO THE TRUSTEES:

The accessions to the Library during the past year have been as follows:

Books given	809
Pamphlets given	190
Purchases	263
New subscriptions to periodicals	7

The more important gifts of the year were the following: From Messrs. Charles A. and Nathaniel T. Kidder, in the name of the late Henry Thayer Kidder, 229 volumes; from Mr. Charles B. Perkins, 372 volumes,—both miscellaneous collections containing a large number of books of especial value to students of art; from Mrs. Thomas Gaffield, to be added to the gift made by Mr. Gaffield in 1895, 11 volumes, 8 in folio, including the rare catalogue of the Slade collection of glass. These gifts, with the others received during the year, will be found listed in detail at the end of this report.

Among the more important purchases of the year, the following may be mentioned:

Ruskin, J. *The Stones of Venice*. 1st edition, with illustrations drawn by the author. 3 volumes. London, 1851.

Ruskin, J. *Modern Painters*. 5 volumes (the three illustrated volumes in the first edition). London, 1856-60.

Canina, Luigi. *L'Antica Etruria marittima*. Two volumes of plates, with two volumes of text. Folio. Roma, 1846-51.

Baxter, Sylvester. Spanish Colonial Architecture in Mexico. Tresguerras Edition. One volume of text, 11 volumes of photographs, and 10 plates colored by hand. Boston, 1901.

Berenson, B. The Drawings of the Florentine Painters. 2 volumes folio. Illustrations. New York, 1903.

The new subscriptions to periodicals have been as follows :

The Burlington Magazine and its supplement, The Burlington Gazette. Monthly. London.

Hyde's Weekly Art News. New York.

Numismatisches Literatur-Blatt. Quarterly. Halle a/S.

Rassegna d'Arte. Monthly. Milan.

Revue Numismatique. Quarterly. Paris.

Zeitschrift für ägyptische Sprache und Alterthumskunde. Leipzig.

For the Committee,

CHARLES ELIOT NORTON.

DONATIONS TO THE LIBRARY IN 1903

FRANK SHERMAN BENSON, Brooklyn, N. Y.

Ancient Greek Coins. By F. S. Benson. Vol. II. N. York, 1901-2.

WILLIAM T. BRIGHAM, Honolulu, H. I.

Ancient Hawaiian Stone Implements. Memoirs. Vol. I. No. 4. By W. T. Brigham. Honolulu, H. I., 1902.

JOHN BUCK, Mount Vernon, N. Y.

Old Plate : its Makers and Marks. By John Buck. New York, 1903.

CASAS, RAMON AND MIGUEL UTRILLO, Publishers.

Pel & Ploma, Nos. 93-99. May—Nov. 1903. Barcelona, 1903.

J. H. CLARK, Boston.

Sculptura historica-technica. Extracts from various authors. 4th ed. London, 1770.

Memorials of Christie's, 1776-1896. By W. Roberts. London, 1897.

THE COPLEY SOCIETY OF BOSTON, through HOLKER ABBOTT, PRESIDENT.

Catalogue of the Second Annual Exhibition of Contemporary Art, 1902.

Illustrated Catalogue of Loan Exhibition of Old Masters and Other Painters, 1903.

CHARLES A. CUMMINGS, Boston.

L'Architecture Ottomane. Plates and descriptive text. Constantinople, 1873.

HENRY OGG FORBES, Manchester, Eng.

Description of the Municipal School of Technology, Manchester, England, 1902.

MISS C. L. W. FRENCH, Boston.

Etching and Etchers. By P. G. Hamerton. 3d ed. London, 1880.

MRS. THOMAS GAFFIELD, Boston, to be added to the gift from Mr. Gaffield in 1895.

Les Saintes Évangiles. Traduction de Bossuet. 2 vols. folio. Paris, 1873.

Monographie de l'Œuvre de Bernard Palissy. Par Delange et Sauzay. Paris, 1862.

The Illuminated Books of the Middle Ages. By Henry Noel Humphreys. London, 1849.

Palissy the Potter. By Henry Morley. London, 1855.

Catalogue of the Collection of Glass formed by Felix Slade. By Alexander Nesbitt. London, 1871.

L'Ornement Polychrome. Par A. Racinet. Paris, n. d.

Universal Palaeography. By M. J. B. Silvestre. Plates, 2 vols. folio. Text, 2 vols. 8vo. London, 1849-1850.

MRS. JOHN L. GARDNER, Boston.

Catalogue of the Collections in Fenway Court. Boston, 1903.

SAMUEL A. GREEN, M.D., Boston.

Talks on Art. By W. M. Hunt. Boston, 1875.

Catalogue of Paintings and Charcoal Drawings of the late W. M. Hunt. Boston, 1880.

Exhibition and Sale of the Paintings and Drawings of the late W. M. Hunt. Boston, 1898.

P. HARTWIG, Rome, Italy.

Danaë dans le Coffre ; hydrie appartenant au Musée de Boston. Par P. Hartwig. Paris, 1903.

HARVARD COLLEGE, Cambridge, Mass.

The Cities and Cemeteries of Etruria. By George Dennis. 2 vols. London, 1878.

Musée de Peinture et de Sculpture, Paris. Par Reveil et Duchesne Aîné. 15 vols. Paris, 1828-1833.

Harvard University Catalogue, 1903-4.

S. H. KAUFFMANN, Washington, D. C.

Men on Horseback. Equestrian Statuary in Washington. By S. H. Kauffmann. Washington, 1901.

CHARLES A. and NATHANIEL T. KIDDER, in the name of HENRY THAYER KIDDER.

Man in Art. By P. G. Hamerton. London, 1892.

CHARLES A. AND NATHANIEL T. KIDDER — *continued.*

- Landscape. By P. G. Hamerton. London, 1885.
 The Graphic Arts. By P. G. Hamerton. New York, 1882.
 History of Miniature Art. By J. L. Propert. London, 1887.
 Rembrandt's Etchings. By Charles B. Curtis. New York, n. d.
 A Florentine Picture Chronicle. By Maso Finiguerra. With text by Sidney Colvin. London, 1898.
 Histoire de l'Art dans l'Antiquité. G. Perrot and C. Chipiez. Tome premier. L'Égypte. Paris, 1882.
 Tuscan Sculptors. By Charles C. Perkins. 2 vols. London, 1864.
 Legends and Popular Tales of the Basque People. By Mariana Monteiro. London, 1887.
 L'Art Français, 1789-1889. Par Antonin Proust. Paris, n. d.
 Edward Burne-Jones. A Record and Review. By Malcolm Bell. London, 1892.
 Bartolozzi and his Works. By Andrew W. Tuer. 2 vols. London, 1881.
 Histoire de l'Art pendant la Renaissance. Par Eugène Müntz. 3 vols. Paris, 1889-1895.
 Émaux de Petitot du Musée Impérial du Louvre. 2 vols. Paris, 1862, 1864.
 The Barbizon School of Painters. By David C. Thomson. New York, 1890.
 Dante Alighieri : Illustrations of the Divine Poem. By John Flaxman. London, 1867.
 Florence : L'Histoire ; Les Médicis ; Les Humanistes ; Les Lettres ; Les Arts. Par Charles Yriarte. Paris, 1881.
 Exhibition of Portrait Miniatures by the Burlington Fine Arts Club. London, 1889.
 Les Lettres et les Arts. Revue Illustrée. 4 vols. Paris, 1886-1889.
 Two hundred and thirty-three catalogues, guides, and miscellaneous pamphlets.

ESTATE OF CHARLES G. LORING, Boston.

- Recherches critiques et historiques sur la langue et la littérature de l'Égypte. Paris, 1808.
 Textes relatifs au Mythe d'Horus recueillis dans le Temple d'Edfou. Par Édouard Naville. Genève, 1870.

CHARLES MOORE, Washington, D. C.

- The Restoration of the White House. By Charles Moore. Washington, D. C., 1903.

MORRIS HICKY MORGAN, Cambridge, Mass.

- The Problem of Fiorenzo di Lorenzo of Perugia. By Jean Carlyle Graham. Perugia, 1903.

EDWARD S. MORSE, Salem, Mass.

Impressions on Painting. By Alfred Stevens. Translated by Charlotte Adams. New York, 1891.

Pottery Worship : The Fallen Idols. By M. L. Solon. Stoke, 1896.

Wood-Carving as a Decorative Art. By William H. Fry. Cincinnati, 1897.

Bail's Drawing System : The Human Head. By Louis Bail. New Haven, Conn., 1859.

Catalogue of a Collection of Pottery and Porcelain illustrating Popular British History. South Kensington, 1899.

The China Collector. By Mrs. Bury Palliser. 4th ed. London, 1879.

Pottery Decoration under the Glaze. By M. Louise McLaughlin. Cincinnati, 1880.

Das Hamburgische Museum für Kunst und Gewerbe. Hamburg, 1882.

MOUNT HOLYOKE COLLEGE, South Hadley, Mass.

Catalogue of the Works of Elbridge Kingsley : The Clara Leigh Dwight Collection of Engravings. South Hadley, Mass., 1903.

CHARLES B. PERKINS, Boston.

Collection of Ancient Greek Inscriptions in the British Museum. Part I. Attica. Edited by E. L. Hicks. Oxford, 1874.

Die hohe Frau von Milo. Von V. Valentin. Berlin, 1872.

Naukratis. Part I. By W. M. F. Petrie. London, 1886.

Griechinnen und Griechen nach Antiken. Von Theodor Panofka. Berlin, 1844.

A Sketch of the Dynasties of Southern India. Compiled by Robert Sewell. Madras, 1883.

History of Discoveries at Halicarnassus, Cnidus, and Branchidæ. By C. T. Newton. London, 1862.

Les Inscriptions Grecques. Par W. Froehner. Paris, 1865.

Lectures on Painting and Design. By B. R. Haydon. London, 1844.

Demosthenes. By W. J. Brodribb. *Ancient Classics for English Readers.* Edited by W. Lucas Collins. London, 1877.

The Iliad of Homer rendered into English Blank Verse, by Edward, Earl of Derby. Vol. II. London, 1867.

Aquarelle-Miniature. Par Saint-Victor. Paris, 1835.

Antike Bildwerke in Oberitalien. Von Hans Dütschke. 4 parts. Leipzig, 1874-1882. Part 2 in duplicate.

Wandgemälde der vom Vesuv verschütteten Städte Campaniens. Von W. Helbig. Leipzig, 1868.

Monuments d'Antiquité figurée, recueillis en Grèce. Par Ph. Le Bas. 2 vols. Paris, 1837.

Eros in der Vasenmalerei. Von A. Furtwängler. München, 1874.

Histoire de la Sculpture avant Phidias. Par M. Beulé. Paris, 1864.

CHARLES B. PERKINS — *continued.*

- Apollon Pythoktonos. Von Theodor Schreiber. Leipzig, 1879.
 Die Gruppe des Künstlers Menelaos in Villa Ludovisi. Von R. Kekulé. Leipzig, 1870.
 Recueil de dissertations archéologiques. Par Quatremère de Quincy. Paris, 1836.
 Der Zophoros am Parthenon. Von K. Boetticher. Berlin, 1875.
 De la Poterie Gauloise: Étude sur la Collection Charvet. Par H. du Cleuzion. Paris, 1872.
 Geschichte der deutschen Kunst seit Carstens und Gottfried Schadow. Von H. Riegel. Hannover, 1874-6.
 La Vénus de Milo. Par Jean Aicard. Paris, 1874.
 Die Kunstlehre des Aristoteles. Von A. Döring. Jena, 1876.
 Amalthea oder Museum der Kunst-mythologie und bildlichen Alterthumskunde. Von C. A. Böttiger. Leipzig, 1822.
 Kleine Schriften archäologischen und antiquarischen Inhalts. Von C. A. Böttiger. 2 vols. Leipzig, 1837-38.
 Karls' des Grossen Pfalzkapelle und ihre Kunstschatze. Von Franz Bock. Köln, 1865.
 Sebald und Barthel Beham. Von A. Rosenberg. Leipzig, 1875.
 Geschichte des Dorischen Styls. Von P. F. Krell. Stuttgart, 1870.
 Der Raub und die Rückkehr der Persephone. Von Richard Foerster. Stuttgart, 1874.
 Trojanische Alterthümer. Von H. Schliemann. Leipzig, 1874.
 Pietre Antiche. By Faustino Corsi. Roma, 1845.
 Les illustrations des Écrits de Jérôme Savonarole publiés en Italie au XV^e et au XVI^e siècle. Par Gustave Gruyer. Paris, 1879.
 Leonardo da Vinci als ingénieur und philosophe. Von H. Grothe. Berlin, 1874.
 Kypros: Eine Monographie. Von W. H. Engel. 2 vols. Berlin, 1841.
 Analisi storico-topografico-antiquaria della carta de'dintorni di Roma. By Antonio Nibby. 2 vols. Roma, 1837.
 Donatello, seine Zeit und Schule. Von H. Semper. 2 copies. Wien, 1870, 1875.
 Lionardo da Vinci: Das Buch von der Malerei. Von H. Ludwig. Wien, 1882.
 Die Natur der Harmonik und der Metrik; zur Theorie der Musik. Von M. Hauptmann. Leipzig, 1853.
 Handbuch für Kupferstichsammler oder Lexicon der Kupferstecher, Maler-Radirer, etc. Von A. Andresen. Leipzig, 1870.
 Histoire de Notre-Dame de Chartres. Par la baronne de Chabannes. Chartres, 1873.
 Quelques mots sur la théorie de la Peinture sur Verre. Par Ferdinand de Lasteyrie. Paris, 1852.

CHARLES B. PERKINS — *continued.*

- Der Cicerone. Von Jacob Burckhardt. 3 vols. Zweite Auflage. Leipzig, 1869.
- Die Antiken Marmor-Bildwerke zu Athen. Von H. Hydemann. Berlin, 1874.
- Mémoires d'Archéologie, d'Epigraphie et d'Histoire. Par G. Perrot. Paris, 1875.
- Die antiken Bildwerke im Thesion zu Athen. Von R. Kekulé. Leipzig, 1869.
- Geschichte von Troas. Von Eduard Meyer. Leipzig, 1877.
- Description des Œuvres de Thorwaldsen au Musée Thorwaldsen. Par L. Müller. Copenhagen, 1849.
- The Invention of Printing. By Theo. L. De Vinne. New York, 1876.
- The Art of England. Lecture I. Realistic Schools of Painting. By John Ruskin. Orpington, Kent, 1883.
- Michelangelo in Rom, 1508-1512. Von Anton Springer. Leipzig, 1875.
- Saggi sul ristabilimento dell'antica arte de' Greci e Romani Pittori. By Vincenzo Requeno. 2 vols. Parma, 1787.
- Les Bronzes de la Renaissance: Les Plaquettes. Par Émile Molinier. Paris, 1886.
- Die Kunst im Hause. Von Jacob Falke. Wien, 1873.
- Kleinere Kunst und Industrie im Alterthum oder Berlins antike Bildwerke. Von C. Friederichs. Düsseldorf, 1871.
- Histoire de l'Art: Architecture; Sculpture; Peinture. Par W. Raymond. Paris, n. d.
- Anleitung zur Kenntniss und zum Sammeln der Werke des Kunst-druckes. Von J. E. Wessely. Leipzig, 1876.
- Das Leben Raphaels von Urbino. Von H. Grimm. Berlin, 1872.
- Kleine Schriften. Von G. F. Waagen. Stuttgart, 1875.
- Istoria del ritrovamento delle spoglie mortali di Raffaello Sanzio da Urbino. By D. P. Odescalchi. Roma, 1833.
- Die Werke italienischer Meister in den Galerien von München, Dresden und Berlin. Von I. Lermolieff. Leipzig, 1880.
- Lettres inédites de Pierre-Paul Rubens. Par Émile Cachet. Bruxelles, 1840.
- Memorie biografiche degli scultori, architetti, pittori, etc., della Provincia di Massa. By G. Campori. Modena, 1873.
- Études d'archéologie Celtique. Par Henri Martin. Paris, 1872.
- Essai sur la critique d'art, ses principes, sa méthode, son histoire en France. Par A. Bougot. Paris, n. d.
- Niccolò Alunno e la Scuola Umbra. By S. F. Cibo. Roma, 1872.
- Mosaik zur Kunstgeschichte. Von G. Kinkel. Berlin, 1876.

CHARLES B. PERKINS — *continued.*

Das Malerbuch des Lionardo da Vinci. Von Max Jordan. Leipzig, 1873.

Istoria de' primi tempi della chiesa e dell' impero sino al primo concilio di Nicea. By O. Cabouchet. Milano, 1845.

Monumenta Habsburgica. Wien, 1853.

Die Landschaft in der Kunst der alten Völker. Von K. Woermann. München, 1876.

Essays, Letters from abroad, Translations and Fragments. By P. B. Shelley. Vol. I. Philadelphia, 1840.

Martin Schongauer et son École. Par C. Goutzwiller. Colmar, 1875.

Catalogue of the Collection of Egyptian Antiquities belonging to the late Robert Hay. By James Hay. London, 1869.

Catalogue of the Collection of Engravings formed by the Rev. J. Burleigh James. London, 1877.

Exhibition of Drawings by the Dutch Masters; Burlington Fine Arts Club. London, 1878.

Catalogue of the Etched Work of Rembrandt; Burlington Fine Arts Club. London, 1877.

Description of the Diptych at Wilton House. By George Scharf. London, 1882.

Les historiens et les critiques de Raphael, 1483-1883. Par Eugène Müntz. Paris, 1883.

Two hundred and eighty-two catalogues, guides, etc.

EDWARD ROBINSON, Boston.

Catalogue of Books in the Library of the Society for the Promotion of Hellenic Studies. London, 1903.

E. J. SELTMANN, Great Berkhamstead, England.

The Spurious Gold Coins of King Amyntas of Galatia. By E. J. Seltmann. Milano, 1903.

SMITHSONIAN INSTITUTION, Washington, D. C.

Tsimshian Texts. By Franz Boas. Washington, D. C., 1902.

Natick Dictionary. By James Hammond Trumbull. Washington, D. C., 1903.

Annual Report of the Board of Regents for the Year ending June 30, 1902. Washington, D. C., 1903.

R. CLIPSTON STURGIS, Boston.

Catalogue of Antique Chinese Porcelains owned by George B. Warren of Troy, New York. Boston, 1902.

UNITED STATES NATIONAL MUSEUM, Washington, D. C.

Annual Report for the Year ending June 30, 1901. Washington, D. C., 1903.

FROM THE FOLLOWING INSTITUTIONS AND SOCIETIES, AND FROM VARIOUS OTHER SOURCES, 215 CATALOGUES, REPORTS, ETC.

American Art Association, New York ; American Institute of Architects ; American Numismatic and Archaeological Society of New York ; Art Association of Montreal ; Art Club of Philadelphia ; Art Institute of Chicago ; Art Students' League of Buffalo ; Art Students' League of New York ; Bibliothèque Nationale de Rio de Janeiro ; Bishop Museum, Honolulu ; Boston Art Club ; Boston Public Library ; Bostonian Society ; Brooklyn Institute of Arts and Sciences ; Bureau of Statistics of Labor ; Cambridge Public Library ; Carnegie Institute ; Carnegie Museum ; Chicago Architectural Club ; Cincinnati Museum Association ; Connecticut State Library ; Cooper Union ; Copley Society of Boston ; John Crerar Library ; Detroit Architectural Club ; Detroit Museum of Art ; Field Columbian Museum ; Fogg Art Museum ; Forbes Library ; Harvard College ; John Herron Art Institute ; Los Angeles Public Library ; Lowell City Library ; Mark Hopkins Institute of Art ; Maryland Institute of Baltimore ; Massachusetts Institute of Technology ; Massachusetts Normal Art School ; Massachusetts State Board of Education ; Metropolitan Museum of Art ; Milwaukee Museum ; Minneapolis School of Fine Arts ; National Academy of Design ; New Bedford Textile School ; Newberry Library ; Ontario Society of Artists ; Park Commissioners of Boston ; Peabody Institute of Baltimore ; Pennsylvania Academy of the Fine Arts ; Pennsylvania Museum and School of Industrial Art ; Philadelphia School of Design for Women ; Plastic Club ; Poland Spring Art Gallery ; Pratt Institute ; Princeton University ; Reynolds Library ; Rhode Island School of Design ; Rookwood Pottery ; Royal Canadian Academy of Arts ; St. Botolph Club ; St. Louis School and Museum of Fine Arts ; Salem Public Library ; San Francisco Art Association ; Statistics Department, Boston ; Swain Free School of Design ; Valentine Museum ; Waltham High School ; Wellesley College ; Women's Educational and Industrial Union ; Worcester Art Museum.

The Museum desires to make special acknowledgment for the following Catalogues received as gifts to the Library in response to a circular letter sent to all the principal foreign museums asking for lists of their publications.

AMSTERDAM: RIJKS MUSEUM, through B. W. F. VAN RIEMSDIJK, DIRECTEUR. Catalogus der Schilderijen, Miniaturen, Pastels, enz., 1903.

STEDELIJK MUSEUM, through DR. J. SIX. Catalogus der Verzameling Schilderijen en Familie-portretten, 1900.

ANTWERP: through MAX ROOSES, CONSERVATEUR.

Three Catalogues of the PLANTIN-MORETUS MUSEUM, 1894, 1897, 1902.

ANTWERP — *continued.*

Catalogue de l'œuvre de Rubens en gravure et en photographie exposé au MUSÉE DES BEAUX-ARTS, 1890.

Catalogue des peintures et des sculptures du MUSÉE ROYAL, 1894.

BASEL MUSEUM: Catalog der Öffentlichen Kunstsammlung von Basel, 1901.

BASEL HISTORISCHES MUSEUM: Katalog I. Arbeiten in Gold und Silber, 1895. Katalog II. Basler Münzen und Medaillen, 1899. Katalog III. Glasgemälde, 1901.

BIRMINGHAM MUSEUM: Catalogue of the Permanent Collection of Paintings, etc. 1902.

BOLOGNA: MUSEO CIVICO. Catalogo dei vasi antichi dipinti delle collezioni Palagi ed Universitaria, 1900.

^a Catalogo di Antichità Egizie, 1895.

BRUSSELS: MUSÉES ROYAUX DU CINQUANTENAIRE. Exposition de photographies. Parts I. and II. 1902.

Monuments Égyptiens du Musée de Bruxelles, 1901.

Promenade méthodique dans le Musée d'art monumental, 1902.

MUSÉES ROYAUX DES ARTS DÉCORATIFS ET INDUSTRIELS. Catalogue des Sculptures et Inscriptions antiques, 1898.

Classement de la section d'Antiquités Classiques, 1902.

Catalogue des Antiquités Égyptiennes, 1902.

Bulletin. Vols. I., II., III., 1901-1904.

MUSÉE DE RAVESTEIN: Catalogue descriptif. 3 vols. 1871, 1872, 1882.

Notice d'Antiquités et d'Armures, 1884.

MUSÉE DE LA PORTE DE HAL: Catalogue des Armes et Armures, 1902.

Catalogue des Armes et Armures, Industries d'Art. 15 parts. n. d.

BUDAPEST: Nemzeti Museum. Two catalogues, 1902.

CONSTANTINOPLE: through O. HAMDY BEY, DIRECTEUR. Musée Impérial Ottoman. Catalogue des Monnaies Musulmanes, 1901.

COPENHAGEN: through DR. CARL JACOBSEN, NY CARLSBERG.

Den Kgl. Kobberstiksamling: en Haandbog til brug for Besøgende i Samlingen, 1881.

Fortegnelse over de I. den Kgl. Kobberstiksamling Udstillede Blade, 1896.

Kortfattet Fortegnelse over Kunstværkerne I. den Kgl. Maleri og Skulptursamling, 1900.

Det gamle GLYPTOTHEK paa NY CARLSBERG: Fortegnelse over Kunstværkerne, 1898. 2 copies.

Det gamle GLYPTOTHEK paa NY CARLSBERG: Den Aegyptiske Samling, 1899. 2 copies.

LA GLYPTOTHÈQUE NY CARLSBERG: Catalogue des sculptures, médailles, plaquettes, peintures, dessins et objets d'art divers, 1902. 2 copies.

La Glyptothèque Ny Carlsberg: Catalogue des sculptures et inscriptions de Palmyre, 1889. 2 copies.

EDINBURGH: NATIONAL GALLERY OF SCOTLAND; Illustrated catalogue, 1901.

MUSEUM OF SCIENCE AND ART: Guide to the Collection of Egyptian Antiquities, 1903.

FLORENCE: Catalogo del Museo di Santa Maria del Fiore, 1891.

GENEVA: Catalogue du Musée Rath, 1897.

THE HAGUE: MUSÉE ROYAL À LA HAYE (MAURITSHUIS).

Abridged Catalogue of Pictures and Sculpture, 1899.

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Beknopte Catalogus der Schilderijen en Beeldhouwwerken van het Koninklijk, Kabinet van Schilderijen (Mauritshuis) te 's Gravenhage, 1898.

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REPORT OF THE COMMITTEE ON THE SCHOOL OF THE MUSEUM

TO THE TRUSTEES:

The history of the School for the past year presents little to be noted. The number of pupils has sensibly increased, standing at present at 229 in the regular course, 22 more than at the beginning of the school year in October, 1903, and 85 more than in October, 1902. In the Department of Design the number is now 66, against 21 students of this branch in 1902, and 27 in 1901. This department now under the charge of Mr. C. Howard Walker occupies a suite of six rooms in Huntington Chambers a short distance from the Museum.

The quarters of the School in the Museum building are greatly cramped, notwithstanding the withdrawal of this Department, and both teachers and pupils look forward with eagerness to the more liberal and convenient quarters promised them in the new buildings in the Fenway.

The manager reports the best of feeling among the students in all the departments and a spirit of enthusiasm and emulation in their work.

For the Committee,

CHARLES A. CUMMINGS,

Chairman.

REPORT OF THE DIRECTOR

TO THE TRUSTEES OF THE MUSEUM:

Gentlemen,—I have the honor to submit to you my second annual report as Director of the Museum.

ACQUISITIONS OF THE YEAR

Complete lists of the objects acquired during the year by gift or purchase, and also of those received on loan, will be found in the accompanying reports of the departments and collections. I shall call your attention here only to a few of the more noteworthy.

Among the donors the first place belongs to Mr. Francis Bartlett for his splendid gift of Greek and Roman sculptures, vases, and smaller works of art, a detailed descriptive list of which will be found in the report of the Curator of Classical Antiquities. In addition to these Mr. Bartlett has presented to the Museum this year a full-size cast of Donatello's equestrian statue of Gattamelata in Padua. Unfortunately, this cast, as well as that of the Colleoni given by Mr. Bartlett last year, has had to be placed on storage, to await the completion of the new building, as the present Museum affords no space for its exhibition.

Mr. Theodore M. Davis, of Newport, Rhode Island, has given the Museum a unique garment of thin skin, from the Tomb of Mai-her-pri at Thebes, most exquisitely cut, together with the wooden box in which it was buried. He has also given a liberal selection of the objects found in the royal tomb of Thothmes IV, which was excavated under his direction last winter; and for the present season he has lent us twenty of his paintings, three mediæval ivories, four Persian vases of the

fourteenth and fifteenth centuries, six Oriental rugs, and a number of small Egyptian antiquities. Aside from the importance of the objects which they include, these gifts and loans are especially gratifying as evidence of the interest which is taken in the Museum by one who resides outside of our community. For the same reason, reference should be made here to the gift from Mr. Howard Mansfield, of New York, of fifty-one prints by modern Dutch etchers; and to that from Mr. Edward D. Adams, of New York, of a full-size cast of one of the most beautiful of the sarcophagi found at Sidon in 1887, and now in the Imperial Museum at Constantinople.

The Egypt Exploration Fund has treated the Museum with its usual liberality, in its distribution of the objects found during the past season in the excavations conducted by Professor Petrie under its auspices, this being the eighteenth consignment we have received from the Fund. With its aid our Egyptian collection is thus being constantly strengthened by objects of which the authenticity is above all question, and the exact provenance is thoroughly established. A detailed account of this year's gift will be found in the report of the Department of Egyptian Art.

Mr. Denman W. Ross has added sixty-four specimens to the collection of textiles during the year, among them a number of exceptional value and importance. He has also given nine pieces of Japanese pottery, three etchings by Whistler, and a color print by Miss Mary Cassatt.

From the owners of the old Boston Museum we have received Thomas Sully's large painting of Washington crossing the Delaware, and a copy of Sir Thomas Lawrence's portrait of the Duke of Wellington.

On the occasion of the opening of the Lace Exhibition this winter, Mrs. George Linder presented twelve beautiful pieces of old lace, of various makes.

By bequest, we have received during the year five paintings from Mr. Josiah Bradlee, which are described in the report of the Keeper of Paintings; and from Mr. William Homer, through

his sister, Mrs. Charles Davis, Jr., eighteen choice specimens of pottery, including examples of Hispano-Moresque, Urbino, Abruzzi, Pesaro, Rhodian, and Chinese ware, and also eleven pieces of armor.

The purchases made during the year have been of exceptional importance, especially in the matter of paintings. These include a Study of an Old Man, by Rembrandt; the "Danaë" of the same master, which formerly belonged to the late Francis Brooks of this city; Copley's large portrait of Mr. and Mrs. Ralph Izard; a full-length portrait of Anna Maria de Schodt, by Van Dyck, which was acquired partly by purchase and partly by subscription; an early portrait by Goya, supposed to represent the artist's son; Degas's "Chevaux de Course;" two small sketches by Meissonier; a sketch of the head of Fanny Kemble by Sully; and a portrait by Henry Inman.

Many important purchases have also been made for the Department of Chinese and Japanese Art, with a view to strengthening these collections where they needed development, advantage being taken of unusual opportunities which were offered by sales in Boston and New York. In this manner we have added materially to our collection of Japanese wood-carvings, and to that of works in metal. A valuable ceremonial tea-service has been purchased in Japan, of silver, and dating from the seventeenth century. In speaking of this department I beg to call your attention also to the large addition made by Dr. W. S. Bigelow this year to his loan collection of Chinese glass. As it stands at present, this collection is probably without a rival in any American or European museum.

With the appropriation which you made for the purchase of Egyptian antiquities, Mr. Lythgoe has achieved remarkable results, as will be seen by reference to his report. Not all of his acquisitions have yet been received here, and but few of them can be exhibited in the present building; yet it is not too early to acknowledge our indebtedness to M. Maspero, Director of Antiquities for the Khedival Government, for his kindness in

placing at the disposal of the Museum two such large and important monuments of Egyptian sculpture as the tomb-chambers which Mr. Lythgoe describes, the walls of which are entirely covered with reliefs of the best period.

WORK ACCOMPLISHED IN THE MUSEUM

A considerable portion of the energies of the Museum staff has been devoted to the study of the plans for the new building; but as a discussion of these does not fall properly within the scope of this report, I shall confine myself to a brief account of what has been accomplished in the regular work of the Museum.

During the year ten special exhibitions have been held, as follows: In the Print Department, one of Dutch and Flemish etchings; one of English mezzotint portraits; a selection of new accessions to the Department; and a loan of etchings, dry points, and lithographs by Whistler. In the Department of Classical Antiquities, a private view of the Bartlett Collection, for Annual Subscribers and their friends, several months before the collection could be arranged for public exhibition. In the Department of Chinese and Japanese Art, the wood-carvings acquired in the spring, with others lent for the purpose from private collections. In the Picture Galleries, a collection of the works of Hendrik Willem Mesdag; an exhibition of portraits painted by John S. Sargent during his recent visit to America; and a collection of twenty paintings lent for the winter by Theodore M. Davis. In the Textile Gallery, the Museum collection of laces, shown with as much completeness as space would permit.

Besides these special exhibitions, there have been numerous changes in the arrangement of the galleries, all tending towards improvement in the quality of the objects exhibited, and greater effectiveness of display. The results have been especially noticeable among the paintings and in the Ceramic Room. Circumstances have required a more or less constant shifting of many of the pictures, which has been done under the direction of Mr.

Potter, and during his absence by Mr. Chalfin, who voluntarily added this to his other duties.

In the Ceramic Room the cases of European and American ceramics had become so overcrowded that scarcely any object in them could be properly seen or studied. It was obvious, moreover, that a large proportion of these objects were no longer worthy of exhibition in the Museum, and that the whole collection needed a thorough overhauling and rearrangement. With the authority of the Committee on the Museum, the expert services of Mr. Samuel B. Dean were engaged for this work, as a result of which 519 pieces have been withdrawn from exhibition, including 182 loans and 337 belonging to the Museum. Of the latter, 231 are retired only until they can be provided with space adequate for their proper display, and the remaining 106 have been permanently removed, with the approval of the Committee.

The installation of the collection given by Mr. Bartlett has resulted in the addition of one more room to those devoted to original antiquities, with a corresponding diminution in the collection of casts. The room taken for this purpose was that occupied for the last few years by casts of French and German Renaissance sculpture, and a few selected casts of modern sculpture. All these are withdrawn temporarily, that is, until the new building is completed. As the store-rooms in the Museum could not accommodate all the objects which are thus awaiting more spacious quarters, a loft containing about 4000 square feet has been hired in a storage warehouse, and this loft is now somewhat more than two-thirds full.

Only one new handbook has been issued this year, Mr. Chalfin's catalogue of the Japanese wood-carvings exhibited in the Corridor.

Mr. Gilman's "Manual of Italian Renaissance Sculpture," upon which he has been engaged for some time, has been completed, and is now in course of publication.

The catalogues of paintings have been discontinued, as it was found that the frequency of the changes which were necessary in the arrangement of the galleries made it impossible to keep the

catalogues up to date. Even with small editions, they were generally antiquated soon after their issue, and each was published at a considerable loss, which there was no prospect of making up. In their stead each picture is now carefully labelled, the label containing as much information as was formerly given in the catalogue, and at a great saving in cost.

THE MUSEUM BULLETIN

With the authority of the Executive Committee, the publication of a small Bulletin has been instituted this year, the object of which is to keep the public in constant touch with the Museum, by circulating information periodically about new accessions, changes of arrangement, and other matters of general interest. Each number is mailed to all Annual Subscribers, and is distributed without charge in the Museum. The first number appeared in March, and others have followed at regular intervals of two months since, five numbers having been published during the year. This Bulletin makes an addition to our expenses for which there is no direct return, yet there is every reason to believe that it serves its purpose of stimulating an interest in the Museum, and therefore to hope that it may prove of indirect benefit.

USE OF THE MUSEUM BY THE PUBLIC

The number of admissions to the Museum during the year has been as follows :

Paid admissions	31,523
Admissions on free days (Saturdays and Sundays)	198,806
Free admission on other days (annual sub- scribers and their friends, students, etc.) .	65,087
	<hr/> 295,416

The average number of visitors on each day has been

On Sundays (1 to 5 P. M.)	2,407
On Saturdays (9 A. M. to 5 P. M.)	1,416
Paying visitors on other days	121

These figures show an increase on last year, when they were as follows :

Total number of admissions	257,963
Average on Sundays	2,111
Average on Saturdays	1,249
Average of paying visitors on other days	85

The increase is due in greater part to the large number of visitors to the Museum in the summer during the convention of the National Education Association and the exhibition of portraits by Sargent.

TICKETS ISSUED TO TEACHERS, STUDENTS, ETC.

Free admission by ticket was granted, upon special application, in the course of the year to students and teachers as follows :

Harvard University	296
Harvard University (Summer School)	60
Boston University	62
Massachusetts Institute of Technology	136
Massachusetts Normal Art School	199
Eric Pape's School	51
Radcliffe College	43
Thayer Academy	66
Tufts College	9
Total	<u>922</u>

Free admission has also been granted to the following :

Teachers in High Schools and Small Colleges	53
Students in High Schools and Small Colleges	161
Pupils of Art Teachers	213
Art Factory Designers, etc.	64
Artists	33
Teachers of Art	21
Independent Students, etc.	86
Supervisors of Drawing	96
Total	<u>727</u>

Finally, tickets have been issued to 1244 teachers in High Schools, admitting them and 3967 pupils.

The figures are evidence of considerable activity in the use of the Museum by educational bodies in the neighborhood of Boston.

I am, gentlemen, your obedient servant,

EDWARD ROBINSON,

Director.

REPORT OF THE CURATOR *pro tempore* OF THE PRINT DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM:

Sir, — I have the honor to submit to you the seventeenth annual report of the Print Department.

The growth of the collection during the year is not equal to that of recent years, numerically speaking; it is gratifying nevertheless, owing to the excellence and rarity of many of the accessions. The total number of accessions is 433, of which 332 are donations, 29 purchases, and 72 transfers from the Museum Library.

Foremost in importance is the gift of Mr. Howard Mansfield, 51 examples of the work of modern Dutch etchers. Adrien de Witte, B. E. van Houten, M. Bauer, Willem Witsen, W. de Zwaardt and Philippe Zilcken are the artists represented. The impressions are all of high quality, almost all are signed proofs, printed — in Van Houten's case — by the etcher himself. To our collection these prints are doubly valuable, for, aside from their artistic merits, they strengthen it where it is weakest, namely, in modern work.

Mr. Denman W. Ross has given 3 etchings by Whistler; "Battersea Bridge" (W. 141), an exquisite impression bearing the artist's large monogram; "Upright Venice" (W. 172) and "The Riva Number Two" (W. 175), both contained in the series of "Twenty-six Etchings," fine impressions signed with the monogram, all three printed by Whistler himself or under his supervision. An intaglio color-print by Mary Cassatt ("Mother and Child") has been received from the same donor.

Another notable gift is that of 64 prints, mainly American, from Mr. D. R. Slade. Among them are the rare mezzotint portrait of Rev. Thomas Prince (Sm. 32), by Peter Pelham, an etching of Dartmoor prison massacre (1815), Shakspeare illustrations engraved on wood by Alexander Anderson, and an early Boston lithograph, the portrait of Ward N. Boylston. Such gifts are especially gratifying at a time when we are endeavoring to strengthen the collection of American prints.

Other donations of special interest are: the gift of 122 prints, including views of Paris, Indian portraits, costumes, etc., from Miss Augusta M. Brown; 5 etchings, proofs, by W. H. W. Bicknell, after paintings by Howard Pyle, from the etcher; 1 etching "Rue des Chantres" by Charles Méryon (B. 56, iv), from Mr. Francis Bullard; 1 etching "Faneuil Hall" by Sidney L. Smith, from the Iconographic Society. Gifts of technical interest are those from Miss Ellen A. Stone, of a daguerreotype portrait in book-frame, and an engraved steel plate, and from Mr. James Means, of a copper-plate engraved by Raphael Sadeler, Jr.

The complete list of the donations to the Department is as follows:

ANONYMOUS.

One bookplate.

JOSÉ BATLLÓ, Barcelona.

Four bookplates.

W. H. W. BICKNELL, Winchester, Mass.

Five proofs of etchings by the donor, after paintings by Howard Pyle.

MRS. THEODORE HARRISON BLISS, Providence.

Three bookplates.

MARIO VIO BONATO, Padua, Italy

Three bookplates.

TRUSTEES OF THE BOSTON PUBLIC LIBRARY.

One bookplate, etched by Sidney L. Smith.

W. BREWSTER.

View of the Deacon House, Boston.

MISS AUGUSTA M. BROWN.

Fifty plates of costumes, with some text; twenty Indian portraits; thirty-three views of Paris and surroundings; "The Hours of

MISS AUGUSTA M. BROWN — *continued*.

Raphael in Outline" by Mary E. Williams, Boston: 1891, 16 plates and text; and two prints, one by Bertonnier, one by Lançon.

FRANCIS BULLARD.

An etching by Charles Méryon, "Rue des Chantres."

DR. ARTHUR TRACY CABOT.

Reproduction of a portrait of John Winthrop, painted by Copley.

GEORGE CLULOW, London.

Six bookplates.

HENRY W. CUNNINGHAM.

Reproduction of a portrait of Sir Humphrey Gilbert.

HORATIO G. CURTIS.

A reproduction of J. A. McN. Whistler's portrait of his mother.

EDUARD DILLMANN, Korneuburg.

Five bookplates.

KARL EMICH, GRAF ZU LEININGEN-WESTERBURG.

Four bookplates.

MRS. CATHERINE RUMFORD GRIFFITH, Woburn, Mass.

One bookplate.

M. GRODIG, Vienna,

One bookplate.

JOSEF GRÜNFELD, Vienna.

One bookplate.

FREDERICK W. HITCHINGS.

An etching of "Ye Wayside Inn."

REGIERUNGSRATH VON HÖFKEN, Vienna.

One bookplate.

M. A. DE WOLFE HOWE.

One bookplate.

ICONOGRAPHIC SOCIETY.

View of Faneuil Hall, Boston.

BEQUEST OF GENERAL CHARLES G. LORING.

Four mezzotint engravings.

HOWARD MANSFIELD, New York.

Fifty-one prints by modern Dutch etchers.

JAMES MEANS.

Two engravings by Raphael Sadeler, the younger, the copperplate of one of these engravings, and one bookplate.

JOSÉ MIGUEL, Barcelona.

Threc bookplates.

VICENTE GARCIA DE PAREDES, Barcelona.

Two bookplates.

MIGUEL PARERA, Barcelona.

Ten bookplates.

EDOUARD PUIG, Barcelona.

Five bookplates.

W. C. PRESCOTT, Newton Highlands.

One bookplate.

DENMAN WALDO ROSS.

A color print by Mary Cassatt, "Mother and Child;" three etchings by J. A. McN. Whistler, "Battersea Bridge," "Upright Venice," and "The Riva Number Two."

D. R. SLADE.

Sixty-four prints, chiefly Americana.

HEINRICH EDUARD STIEBEL, Frankfort-on-Main.

One bookplate.

MISS ELLEN A. STONE, East Lexington.

A steel plate with engraved portrait of Mrs. Eliza Lee Follen, and a daguerreotype.

DR. K. TH. WEISS.

Seven bookplates and four chromo-lithographic postal cards.

DR. JAMES CLARKE WHITE.

One bookplate.

GEORGE WITTOUCK, Petit-Bigard, Belgium.

One bookplate.

JOHN EDWARD ZAHN, Denver, Colorado.

One bookplate.

Several important purchases have been made for the collection. The first volume of the third series of reproductions of Rembrandt's drawings has been bought. A good dark impression of "Christ and the Woman of Samaria" by Rembrandt (Rov. 71) has been substituted for a faint impression of that etching.

A rare work, bought for the collection of wood-cuts, is the *ANTITHESIS FIGURATA VITAE CHRISTI ET ANTICHRISTI*, by Lucas Cranach, with text by Martin Luther (Latin edition), bound. This series of wood-cuts, forcibly contrasting the life of

Christ and that of the Pope, was first published in 1521, and forms a valuable document of the artist's skill and of his activity in the interest of the Reformation.

The purchase of a volume entitled "Galerie Universelle" has added to the collection 6 portraits printed in colors (from 4 plates each) by Gauthier Dagoty, père, and his eldest son. These prints are interesting both technically and as portraits.

A series of 20 bookplates in colors, "Wormser Universal Exlibris," has been added to the collection of bookplates.

The 72 prints above referred to as transferred from the Library, consist of engravings of early Italian paintings. They have been shown to visitors repeatedly since their transfer.

LIBRARY

The new accessions to the Library of the Department number eleven. Of these three are donations, namely: "L'Œuvre de Charles Jacque," a catalogue by J. J. Guiffrey, from Mr. S. P. Avery; "George Fuller, his Life and Works," from an anonymous donor; an exhibition catalogue of Piranesi prints, from Mr. Atherton Curtis. One technical book, "Sculptura Historico-Technica, etc." has been transferred from the Museum Library. Seven works have been bought, these are: "Die Vervielfältigende Kunst der Gegenwart" (Lithographie), parts 7-12, completing this work on the history of lithography; parts 6 and 7 of "Monumenta germaniæ et italiæ typographica," a publication still in progress; the "Analectic Magazine" for 1819, containing a landscape by Bass Otis, probably the earliest lithograph published in the United States; one volume, "Les Graveurs de l'École de Fontainebleau," part IV, by F. Herbet; 1 catalogue, and 2 numbers of periodicals.

EXHIBITIONS

An exhibition of "Four Centuries of Dutch and Flemish Etching" was opened November 1, 1902. This was followed in March, 1903, by a display of English mezzotint portraits, which

in turn was succeeded in August by a loan exhibition of etchings, dry-points, and lithographs by James McNeill Whistler, lasting until October 12th.

The following loans were received for this exhibition :

From Mrs. John L. Gardner, forty-six prints, embracing the set of "Twenty-six Etchings," the "Venice" set, and other etchings and dry-points, also several lithographs.

From Mr. Francis Bullard, fifty-nine prints, including the Thames set, part of the French set, and other etchings, also a number of lithographs.

From Mr. Denman Waldo Ross, three prints.

From Mr. George P. Gardner, three prints.

The present exhibition is selected from the recent accessions to the Department.

Preparations are now being made for an important exhibition of J. M. W. Turner's "Liber Studiorum," together with a selection of prints engraved after his works. Almost all the material used for this exhibition is available through the courtesy of a Boston collector.

Work has been begun on another important loan exhibition, which is to take place next fall. It will consist of the earliest graphic work done in this country, including engraving, etching, wood and metal engraving for relief printing, etc. The exhibition will be restricted to work executed in this country before 1820. This date will be changed to an earlier one, provided a sufficiency of material can be obtained. It is thought that the exhibition will be especially welcome to collectors throughout the country on account of the aid to be derived from its catalogue. Offers of loans will be gladly received.

WORK ON THE COLLECTIONS

I take pleasure in reporting considerable progress in the work on the collections. Since the last report, the chronological arrangement of all the component parts of the collection has been

completed. The work of mounting prints is steadily progressing. The registering of prints in the Harvey D. Parker Collection has been finished. Work of a similar nature is in progress on the Sylvester R. Koehler Collection, and will reach completion shortly. All the prints lately registered — from both these collections — are to be mounted and merged in the *general collection*, which will then include all the material in the Department.

CATALOGUE

The catalogue of the collection, begun last year, has seen some progress since the last report. The German intaglio prints have all been catalogued, and work has been begun on the American intaglio prints. About six hundred of these have so far been catalogued. No assistant has yet been appointed for this work. The small portion of the catalogue now existing has proved useful in a number of instances, demonstrating the urgent *need* of a catalogue to render the collection of service to those seeking material on special subjects.

EMIL H. RICHTER,

Curator pro tempore.

REPORT OF THE CURATOR OF CLASSICAL ANTIQUITIES

TO THE COMMITTEE ON THE MUSEUM :

Gentlemen, — I have the honor to submit to you the eighteenth annual report of the Department of Classical Art.

The important event of the year in this Department has been the receipt of the collection of Greek and Roman sculptures, vases, and smaller antiquities given by Mr. Francis Bartlett, — the largest and most valuable gift of works of art which the Museum has yet received. Mr. Bartlett gave the money to provide this collection four years ago, and the objects have been acquired from the same source, and under the same able direction as all the important purchases of classical antiquities made by the Museum since 1895. They consist of 20 marbles, 66 vases, 60 fragments of vases, 39 terra-cottas, 20 bronzes, 62 coins, 13 gems, 8 objects of gold and silver, 2 miscellaneous, — a total of 290 items. In accordance with the general policy which has been followed in the development of the different branches of our collection of original antiquities, these objects have been selected with the aim to avoid the duplication of those already in the Museum, and to maintain the high standard which had been adopted for the quality of the collection. A detailed list of them is given below.

For the present the Bartlett Collection is exhibited in a room by itself, an arrangement which does not interfere seriously with the usual rule of the Museum not to devote separate rooms to individual benefactors, partly because it is only temporary, and partly because the objects included are all of a homogeneous character. This explanation, however, is to some extent making a virtue of necessity, because, as a matter of fact, it would have been im-

possible to distribute all these additions among the classes to which they severally belong, without an entire rearrangement of the general collection, for which there is neither space nor opportunity under present conditions.

The work of the Department during the year has consisted mainly of the preparation of plans for its arrangement in the new building, the completion of the installation, registering, and labelling of the large consignment of antiquities received two years ago, and similar work upon the Bartlett Collection, which is now well advanced, but not yet completed. A private exhibition of this collection, for Annual Subscribers and their friends, was held for four days last spring in two of the workrooms of the basement, and was visited by 371 persons.

Mr. Tonks's resignation of the position of Assistant Curator in this Department took effect on September 15th, and Mr. Hill succeeded him October 1st.

THE BARTLETT COLLECTION

Excepting the section relating to the marbles, the following description of this collection has been prepared by Mr. Bert Hodge Hill, Assistant Curator of the Department.

MARBLES

1. ARCHAIC GRAVE STELE, with an akroterion of fine design, consisting of four scrolls or volutes surmounted by a palmette, with a lotos flower in the centre. Found in the Troad not far from the so-called Tomb of Ajax. Published: *Athenische Mittheilungen*, 1895, p. 3; German Institute photographs, *Troja*, No. 119. The lower half of the shaft is gone. Height, 1.31 m.; width, 0.405 m.; thickness, 0.09 m.

2. FRAGMENT. The right arm and hand of an archaic figure, extended and holding a kantharos. Of life size and undraped. Length, 0.463 m.

3. HEAD OF DIOMEDES, in the so-called "Style of Kresilas," which, perhaps, may be more properly defined as the Argive style of the second half of the fifth century B.C., as it is evidently strongly influenced by Polykleitos. This head is one of the best examples of the type which is most familiar through the statue of Diomedes in Munich. Published:

Brunn-Bruckmann, *Denkmäler*, No. 543. Total height, 0.274 m.; length of face, 0.18 m. Broken and repaired, but with slight restorations.

4. HEAD OF A YOUTH, of the same style as the preceding. Formerly in the collection of Dr. Philip Nelson, at Liverpool. Published: E. Gardner in the *Journal of Hellenic Studies*, 1898, pl. xi, p. 141; Brunn-Bruckmann, *Denkmäler*, No. 544. Total height, 0.29 m.; length of face, 0.177 m. The end of the nose and the right half of the mouth are restored.

5. FRAGMENT OF A MOUNTED AMAZON. Of excellent Greek workmanship, dating from the late fifth or early fourth century B.C., and probably Attic. The fragment consists of the body of the horse and the legs of the rider, both of the latter being broken off below the knees. In type, costume, and action it resembles the well-known fragment from Epidauros, though with certain differences. It is somewhat larger; the horse is of a rounder, stockier build; and the remains of an arm and hand, clutching a piece of drapery, on the left side of the horse's belly, show that there was a fallen warrior here, whom the Amazon was probably represented as slaying. Her action was therefore directed towards the left, while that of the figure from Epidauros is towards the right, and consequently one cannot have been copied from the other. Length of the horse, 0.91 m.

6. SMALL FIGURE OF A WEeping SIREN. Greek, of the early part of the fourth century B. C., and evidently from an Attic grave. The expression of grief is distinctly marked in the face. The right hand clutches the hair, and the left is pressed against the breast. The greater part of both arms is missing; also the legs below the knees. A precisely similar figure in the Louvre is published by Reinach, *Répertoire*, II, 702, 2. Ht. 0.367 m.

7. HEAD OF APHRODITE, of exceptionally beautiful type and execution. An original Attic work of the school of Praxiteles, dating from the second half of the fourth century B. C. Total height, 0.288 m.; length of face, 0.162 m. Uninjured except for a slight break at the tip of the nose, and another on the front of the chin.

8. FRAGMENT OF A STATUE. The legs of a seated female figure, draped in a large himation. Of life size and fine execution. The outlines of broad bands are lightly chiselled on the drapery, some running horizontally, others vertically. Greek, probably fourth century B. C. Ht. 0.578 m.; length of left leg from top of knee to just above instep (where it is broken off), 0.35 m.

9. SMALL FIGURE OF A GODDESS RIDING ON A SWAN. The goddess is of large, heroic mould, and wears an Ionic chiton and a large himation, the latter carried over her head like a veil. The right hand is missing, with the portion of the himation which it held; also the head of the swan with part of its neck. The latter were apparently of another material, affixed, as the neck shows a clean fracture, with a small dowel hole in the top. This was apparently used as a fountain ornament, as a hole for a pipe runs up from the bottom through the swan's neck. Greek, — third century B.C.? Published, Reinach, *Répertoire*, II, 687, 1. Ht. 0.677 m.

10. HEAD OF ZEUS AMMON, slightly less than life size. Type mild, with slightly wavy hair and beard. The horns start from the two upper corners of the forehead, and both are broken off rather short. The head is encircled by a hoop with a fillet twisted around it. Total height, 0.228 m. Length of face (including beard), 0.20 m.

11. FRAGMENTARY STATUE OF A SEATED WOMAN. Of life size. She wears an himation and Ionic chiton, and sits with the right arm extended in front of her, the right foot resting upon a footstool. The missing parts are the head and neck (which were inserted), the fingers of the right hand, the left arm from a little above the elbow, part of the left foot, bits of the drapery, and the chair (?) on which she was seated. Found at Vasciano, in Umbria, and published by L. Pasqui in the *Notizie degli Scavi*, 1900, p. 253. The execution, which is elaborate, is characteristic of the best work of the time of Augustus, but the type probably dates from the fourth century B. C. There is a similar figure in the collection of Lord Pembroke, of Wilton House, published in Clarac's *Musée*, pl. 498A, No. 1131E. See also Michaelis, *Ancient Marbles in Great Britain*, p. 694, No. 117, and W. Amelung in the *Römische Mittheilungen*, 1901, p. 29, where the resemblance between the two figures is pointed out. Ht. 1.175 m.

12. HEAD OF A YOUNG ATHLETE, of curious style, possibly a Roman copy of a bronze work of the first half of the fifth century B. C. The hair is arranged somewhat like that of the Apollo of the Zeus temple at Olympia, though drawn with much finer lines, tied into a small knot on the forehead, and surrounded by a small hoop and a narrow fillet. The eyes were inserted and are missing, the nose is broken, the upper lip is unusually short, the lips themselves are full and rather heavy, and the chin is long and massive. A fragment, broken off at the turn of the neck into the shoulder. Total height, 0.37 m.; length of face, 0.185 m.

13. PORTRAIT HEAD OF A ROMAN MATRON (fragment of a bust or statue, broken off at the base of the neck). A middle-aged woman, with

round, full, and rather fine features, the subject unidentified. The hair is carried up from the face in a "Pompadour" style, and gathered in a knot behind. Coarse-grained marble and good execution, of the first or early part of the second century A. D. Total height, 0.31 m.; length of face, 0.177 m. The end of the nose is restored in plaster. The top of the hair was of a separate piece, which is missing.

14-16. THREE SMALL HELLENISTIC HEADS, two of infant satyrs, wreathed with ivy; height of the larger, 0.12 m.; height of the smaller, 0.09 m.; the third, a Hermaphrodite of familiar type, with satyr face and long feminine hair gathered into a knot at the crown. Against the back of the head, on the left, rests a left hand. Ht. 0.142 m.

17. STATUETTE OF APHRODITE, standing upon the right leg, with the left knee slightly bent. She is drawing a mantle over her shoulders from behind. At her left is a dolphin. The head, left shoulder, right arm, and both hands are missing. Ht. including base, 0.202 m.; without base, 0.18 m.

18, 19. TWO FRAGMENTS OF A LARGE ROMAN FRIEZE OR PANEL. These must be the two ends of a composition, as a border runs around the left end of one and the right end of the other. Each contains a griffin standing in profile, the two facing each other. Between them was at least one other object (a tripod?), one foot of which is visible. The tails of the griffins merge into elaborate scrolls of acanthus leaves. The border surrounding the central composition is elaborate, deeply and rather coarsely cut. Width of the slabs, 1.04 m.; length of No. 18, 1.392 m.; of No. 19, 1.378 m.

20. Cock, bending forward, with head down. Of life size. The head is restored, also some parts of the feathers; and the claws, with the base on which they rest, have been worked over. Ht. 0.288 m.; length, as restored, from tip of tail to crest of comb, 0.515 m.

BRONZES

(a) *Statuettes*

1. Very early "APOLLO," from Boeotia; formerly in the Tyszkiewicz Collection. A standing nude male figure, the front of the thighs inscribed *boustrophedon*, in archaic Boeotian characters, with the couplet:

Μάντικλος μ' ἀνέθηκε Φεκαβόλοι ἀργυροτόξοι¹
τᾶς ᾗδεκάτας· τὸ δέ, Φοῖβε, δίδου χαρίετταν ἄμοι[Φάν].

¹ Fröhner reads -ροχσοι, which involves assuming *Cbi* to be represented by both χ (here), and ψ (in χαρίετταν).

("Mantiklos dedicated me, from his tithe, to the Far-darter of the silver bow; do thou, Phoebos, grant him gracious recompense.") The right arm and both lower legs of the figure have been broken away, and all accessories lost. Ht. 0.203 m. Published by Fröhner, *Monuments Piot*, II, pl. xv, pp. 137-143; and *Collection Tyszkiewicz*, pl. xlv (Sale Catalogue, pl. xiii, No. 133).

2. ARCHAIC YOUTH of the "Apollo" type, from Olympia. Intact, but accessories missing. Ht. 0.173 m. Published: Furtwängler, *Neue Denkmäler*, I, No. 3 (*Sitzungsberichte der bayr. Akademie*, 1897, Bd. II, pp. 118-122, pl. n).

3. ARCHAIC HORSEMAN, from Mantinea. A nude youth riding with the bridle in his left hand, and the right, closed, on his thigh. The object this hand held and the youth's left foot, with the feet and tail of the horse, are lacking; the horse's legs and the rider's head and foot have suffered much from fire and corrosion. Olive-green and brown patina. Ht. 0.115 m.; length, 0.124 m.

4. STANDING WOMAN of late archaic type, wearing a Doric chiton with *diploidion*, her right hand raised, and the left extended horizontally. Five of her fingers, and the object once held on her left hand, are lost. The head (after a type much later than that of the drapery) is modern; the date of the rest of the figure has not been determined. Dark brown patina. Ht. 0.224 m. Figured in Reinach, *Répertoire*, II, 642/8 and 643/7.

5. LEFT FOOT of a statuette, from Lykosoura. Delicately modelled. Fine brown patina. Length, 0.09 m.

6. DIONYSOS, from Lower Egypt. Youthful type, nude except for his *endromides*. He stood on his right foot, leaning to the left. The support he had there has been lost, with the left arm, the feet, and the right arm from above the elbow. Surface corroded. Ht. 0.20 m. Briefly described and figured in *Archäologischer Anzeiger*, 1890, p. 157, No. 9 (Schreiber).

7. GRAECO-ROMAN HERMES. Nude, standing on right foot. The wings once attached to his head, the *kerykeion* he had in his left hand, and the fingers of the right hand, with the object (a purse or patera) it held, are lost. There are extensive remains of gilding. Ht. 0.148 m.

8. ATHENA. Figured in Reinach, *Répertoire*, II, 283/8. Helmet inlaid with silver. The hands are injured and crest broken from helmet. Brown patina. Ht. 0.092 m.

9. GLYKON. A human-headed serpent coiled on itself, with head erect. The identification of the figure is due to Mr. J. R. Fothergill.

For references see Roscher's *Lexicon*, s. v. Glykon. Dark green patina. Ht. 0.06 m.

(b) *Utensils and Implements*

10. GREEK MIRROR-CASE. Cover decorated with a female head in relief, profile to left; similar to British Museum *Catalogue of Bronzes*, pl. 32/2 (No. 3211), except that here the woman wears a *sakkos*. A bit of the lead with which the relief was attached remains; and the original color and brilliant polish of the bronze are in part preserved. Diam. 0.162 m.

11. ETRUSCAN MIRROR, with incised design on back. Two satyrs with pruning-hooks gather grapes from a vine, which forms the border of the composition; between them a woman dances, holding a basket full of the fruit. Dark brown patina. Diam. 0.151 m.

12. ARCHAIC GREEK LOUTER, from Southern Italy. A large basin with plain foot, and four handles at the rim, which is decorated with bead and egg-and-dart mouldings. Two vertical handles are formed by pairs of wrestlers, who lean far forward, butting their heads together, each grasping the other's left wrist with his right hand. A combination of leaves and volutes, rising from a palmette, supports each figure. The other two handles — vertical when in use, never lower than horizontal — are oval rings swinging from bobbins similar to No. 456-7 in de Ridder, *Bronzes de l'Acropole*, with palmettes below instead of gorgoneia.

The thin shell of the bowl has been badly broken, and numerous fragments are missing; the heavier parts are complete. Diam. 0.72 m. Ht. 0.28 m.; without handles, 0.195 m.

13. GREEK SITULA, also from South Italy; the upper half of it embellished with repoussé designs separated by just enough space to give an unbroken outline to the vessel as seen from either side. The nicely calculated balance of the two designs is noteworthy.

A. The young Dionysos, wearing an himation about his legs, sits caressing a panther, which stands at the left. Close behind the panther, a bearded satyr comes bringing a kantharos. At the right of the god is a maenad, dancing.

B. There are very slight remains, except of the central figure, which is a woman — Ariadne, probably — seated. To the right were a panther and a maenad; at the left, a dancing satyr.

Two bails, hooked into a double ring over the centre of each side, lie flat on the rim. The bottom and about half the body of the situla are missing. Patina light green. Ht. 0.268 m.; diam. 0.253 m.

14. **ETRUSCAN PATERA.** The shallow bowl is set edgewise on a sort of spreading yoke, which a girl, standing on a small triangular platform, supports upon her shoulders. She wears only slippers, and about her hair a kerchief; rests her left hand on her hip, and has a strigil in the right by her side. Excellent pale green patina. Diam. 0.206 m.; length, 0.383 m.

15. **PITCHER** of rather squat form, with large oval mouth. The handle, which belonged to an exactly similar vase, terminates below in a mask of a bearded satyr. Patina of the pitcher a rich deep green; of the handle, greenish black. Ht. 0.109 m.; diam. 0.117 m.

16. **LAMP**, with six spouts and large central opening. Three chains attached for suspension. No decoration. Inscribed on the bottom, in punctured letters:

ΘΕΩ ΑΡΙΓΟ ΑΡΕΑ CΕΑ ΩΛΕΙΟC ΜΑΓΝΟC
ΚΟΔΡΑΤΟC ΚΑΙ ΥΙΟΙ ΤΟΝ ΑΥΧΝΟΝ
CΥΝ ΑΛΥCΙ ΑΝΘΗΚ Ν

("To the holy God hath Arellius Sellius Oleius Magnus Quadratus, and his sons, dedicated this lamp with its chain.")

The foot, which was cast separately, has been lost, leaving a circular hole in the bottom of the lamp. Diam. 0.33 m. Ht. 0.093 m.; with chain, 0.60 m.

17. **BOAR'S HEAD.** Ears and throat very shaggy. Probably once attached as an ornament to some article of furniture. Dark green patina. Length, 0.051 m.

18. **FOUNTAIN KEY** (for type compare *Bronzes de la Bibliothèque Nationale*, No. 1885, p. 640). A handle formed by the long neck of a griffin proceeded from each side of a rectangular pedestal, which supports a sort of gate-tower. Against the front of the pedestal is a serpent-legged giant, kept down by a flaming torch in the hand of a goddess (Diana? or Luna Lucifera?), who stands inside the tower as in a chariot, — such are the proportions. On either side a god or hero repels a giant attacking from the top of the griffin's head. The right side of the key has been broken away; the rest is somewhat worn and mutilated. Ht. 0.217 m.

19. **DAGGER AND SHEATH.** Similar to *Notizie dei Scavi*, 1888, pl. XIX, Fig. 11; but the cross-piece at the top of the hilt has rounded corners. There remain four of the rivets (originally six — later eight) used to fasten the inlaid wood or bone that completed the hilt. The preservation is, for the rest, perfect (a crack across the sheath excepted).

The front of the scabbard and the central seam in the back are decorated with relief lines and with incised meander, zigzags, and triangles. The blade also has fine lines down each side the rib. It retains for most of its length its original color scarcely dimmed; the top of the blade, with the hilt and the sheath, has a beautiful green patina. Length of dagger, 0.379 m.; of sheath, 0.293 m.

Added here, as metal-work though not in bronze, is the following:

20. IRON SWORD, from Praeneste. The blade is two-edged, now 0.047 m. broad and 0.455 m. long. The grip, tapering gently toward the blade, is of ivory, carved into small squares inclosing pairs of concentric circles; it is wound at the smaller end with bronze wire. The pommel is formed by an ivory echinus, then a cylinder of bronze and ivory tongued into each other, and finally a congeries of mouldings in bronze, with diameter 0.047 m. The total length of the sword is 0.573 m. The blade is much corroded, but the weapon is otherwise in good condition; the bronze portion has a beautiful light green patina.

SILVER

1. STATUETTE OF HERMES, seated. He is nude, with winged sandals and wings in his hair. He rests on an anvil-shaped rock, his right foot drawn back, has a purse in his right hand, and lays his left on the back of a tortoise, which is on the horn of the "anvil." The attitude is much that of the Resting Hermes from Herculaneum, reversed; but the little figure here sits more erect and plants his forward foot flat on the ground. Ht. 0.043 m.

2. REPOUSSÉ RELIEF, in the shape of an irregular octagon, 0.043 m. in diameter. In the centre of a feathered aegis (of a sort of butterfly shape) is the head of Medusa of the "pathetic" type, three-fourths front.

VASES

I. FROM A SINGLE CEMETERY IN CAMPANIA

(a) *Italian ware: Geometric, "Italo-Corinthian," Bucchero*

1. JAR of nearly spherical form, with narrow lip and small oblique handles; of coarse, whitish clay. The upper half of the vase is covered with geometric decorations in dull varnish (brown shading to red): plain bands, false spirals, and checker-board pattern. Ht. 0.20 m.; diam. 0.185 m.

2. "APULIAN GEOMETRIC" PITCHER. In shape and in distribution of ornament, similar to Pottier, *Vases antiques du Louvre*, pl. 29, D 30, but the handle has a flat top. The pattern is painted in dark brown on the pale greenish clay; no trace of other colors. Ht. 0.10 m.; with handle, 0.126 m.; diam. 0.103 m.

3. OINOCHOË of smooth buff clay decorated in lustrous brown varnish, with fine lines, straight and zigzag, and with long rays about the base and short ones on the shoulder. Ht. 0.316 m.; diam. 0.167 m.

4. SHALLOW BOWL, with four small horizontal handles at the rim, resting on a tall foot, decorated with bands and long rays, in brown lustreless varnish (become for the most part red). Ht. 0.17 m.; diam. 0.24 m.

5. OINOCHOË, with rather plump body, conical neck, and trefoil mouth. Over the buff clay are zones of brick-red (once brown, a little of which remains), in various widths. Narrow purple bands are painted on the broadest of these zones, and the main zone on the body has also incised pairs of concentric semicircles, interlocking, with dots in yellowish white paint. On the shoulder are long tongues in groups of seven. Ht. 0.22 m.; with handle, 0.241 m.; diam. 0.158 m.

6. "PROTO-CORINTHIAN" SKYPHOS. Delicate ware; clay pale yellow, with a slight greenish cast. Brown varnish covering inside and lower exterior of the vase, with fine lines above. Ht. 0.089 m.; diam. 0.10. m.

7. ARYBALLOS, with very narrow lip. About body, four birds walking to right, with rosettes and zigzags in the field. On shoulder, diamonds and rosettes; about foot, rays. Yellow clay; brown varnish. Ht. 0.055 m.; diam. 0.052 m.

8. BUCCHERO OINOCHOË, with trefoil mouth and nearly spherical body. Even, dull black. Ht. 0.261 m.; with handle, 0.273 m.; diam. 0.194 m.

9. KYLIX of heavy gray-brown bucchero. The bowl is deep, without stem, the sides and sloping bottom sharply distinguished, decorated with impressed lines and concentric circles. Ht. 0.088 m.; diam. 0.17 m.

(b) *Attic Ware*

(or imitation so good as to be indistinguishable)

10. TINY BLACK-FIGURED LEKYTHOS, with palmettes in black and purple on the upper part of the body; below, brilliant black glaze. Clay orange-red. Ht. 0.099 m.; diam. 0.054 m.

11. NOLAN AMPHORA, with reeded handles; lustrous glaze unevenly applied. Designs in severe red-figured style: A. Kephalos (?), with a lyre in his left hand, flees to right before Eos, who seizes his right wrist. B. Draped youth with lyre. Ht. 0.304 m.; diam. 0.186 m.

12. KYLIX, with off-set lip, deep bowl, and relatively large stem (similar to *British Museum Catalogue*, II, p. 5, Fig. 16). Early fine red-figured style. Interior: a standing woman with sceptre and oinochoë in her hands. On either side of the exterior, a woman and two youths, in conversation. Ht. 0.155 m.; diam. 0.224 m.

13. SMALL BELL KRATER, in the developed fine style. A. Zeus (?), with sceptre, pursuing a woman toward the right. B. Draped youth. Ht. 0.244 m.; diam. 0.245 m.

14. PELIKE, 0.168 m. in height; 0.135 m. in diameter. A. Nude boy, seated to right, on a knoll (indicated by fine white lines), tossing a ball. B. Nikè, flying to left, a branch in her left hand, a fruit in her right.

15. AMPHORA, with twisted handles and tall body. On the neck is a carefully executed pattern of palmettes and narrow lotos, alternating, in two rows; on the shoulder, tongue pattern. Designs in late red-figured style: A. A landscape, with palm-tree and shrubbery and uneven ground. In the centre is Eros bringing fruit to Hippodame; behind her, Pothos adjusting a sandal for Eurynoe; at the right are Iaso and Asteria, conversing, the latter seated like Hippodame. The names of all are inscribed in white (ΕΡΩΣ, etc.). A tripod on a column, and a slender tree separate this scene from B., in which a youth with a pair of javelins pursues a woman to left, and a second woman flees to right. Ht. 0.50 m.; diam. 0.245 m.

(c) *Campanian Style*

16. KYLIX, with shallow bowl and flat foot; poor varnish. Interior: within a laurel wreath, a bathing-place — indicated by the *louterion* at the left — in which stands a nude youth using a strigil. A female gymnast sits facing him; she wears the usual embroidered trunks, and has her hair in a kerchief.

On either side of the exterior, a nude athlete between two draped youths: in A. he is about to leap, in B. to throw the diskos. Ht. 0.09 m.; diam. 0.228 m.

17. HEAVY KYLIX, with off-set lip. Designs in interior only: on lip, ivy wreath with white berries; at the centre, within a border of meanders

and checkered squares, Eros riding a galloping horse to right. Ht. 0.093 m.; diam. 0.21 m.

18. SLENDER AMPHORA. Lotos and palmettes on shoulder; florid palmettes under the reeded handles; dull brownish glaze, white accessories. Form and style of *British Museum Catalogue*, IV, F. 143-8, Fig. 21, p. 70. On each side the neck, a warrior and centaur in combat; in (a), the former is down. Ht. 0.373 m.; diam. 0.161 m.

A. Scene at a camp. Three young warriors: one with an amphora on his shoulder; another standing with shield and spear by him; the third, who sits above, holding a spear. A helmet in the field.

B. Eros flies down from the right, bringing garlands to a maenad, who stands, leaning forward, with her left foot upon a rock. A youth, sitting above, looks on over his shoulder at the scene.

19. AMPHORA of like form, covered with an orange-colored wash. Ht. 0.283 m.; diam. 0.118 m.

20. AMPHORA of Nolan shape, with twisted handles; brilliant greenish black glaze, careless drawing. On the front of the neck, palmette in white and yellow.

A. Combat. A warrior, with sword raised to strike a man who is down before him. A female archer, in short embroidered chiton and hunting-boots, approaches from the left, and an armed man from the right. The men have helmets, shields, chlamydes, and boots.

B. A maenad, with basket of fruit, and a satyr, dancing. Ht. 0.358 m.; diam. 0.176 m.

21. AMPHORA of Nolan shape; good black glaze covers whole vase, except a narrow band decorated in black on the pale clay. A. Wave pattern either side of palmette and lotos. B. Ivy. Under one handle a bird; under the other a four-panelled square. Extremely careless. Ht. 0.293 m.; diam. 0.144 m.

22. HYDRIA. In a panel bordered with palmettes, laurel, wave pattern, and ivy, two comic actors, confronted, dancing. They wear the usual padded leather jerkin, with *phallos*, tight leather trousers, and mask. The rest of the vase is covered with inferior brown glaze. Ht. 0.298 m.; diam. 0.19 m.

23. SKYRPHOS, 0.212 m. in height, 0.24 m. in diameter. Glaze and drawing poor.

A. Agaue, with drawn sword in her right hand, and the head of Pentheus in her left, rushes to right, preceded by a maenad holding a vine branch.

B. Two maenads, with *thyrsos*, swinging a kid between them, one

grasping its neck, the other its hind legs. The kid, the sword and branch in A., and bracelets and wreaths are white.

24. SMALL SKYPHOS. A. Female (?) tumbler, wearing trunks and shoes, with a fillet and wreath in her hands. B. Draped standing woman, with wreath. Flesh white. Ht. 0.142 m.; diam. 0.142 m.

25. SQUAT LEKYTHOS. Design in brown (varnish), white, yellow, and the red of the clay; a large female head to left, wearing *sakkos*. Ht. 0.19 m.; diam. 0.095 m.

(d) *Vases with Opaque Designs on Black Ground, and Stamped Ware*

26. SMALL KYLIX, without stem, of metallic form, long slender handles turned back at the ends. Inside the lip, an ivy wreath in white. Ht. 0.06 m.; with handles, 0.075 m.; diam. 0.105 m.

27. KANTHAROS. A large palmette is painted in red on each side the broad lip rising from the body of the vase. Excellent glaze; no stem. Ht. 0.125 m.; diam. 0.128 m.

28. KANTHAROS, with richly embroidered panel—black, white, brown, and orange (the clay); similar to Lau, *Griechische Vasen*, pl. XLIV, 3, but the pattern here is somewhat more elaborate. Ht. 0.158 m.; diam. 0.148 m.

29. HEAVY PLATE, with broad flat rim, shallow bowl, and cylindrical foot (shape nearly as in Furtwängler, *Berliner Vasen*, pl. VII, Fig. 261). Black glaze. Decorated with impressed palmettes, concentric circles, short parallel lines, and tongues (these also often roughly incised). Ht. 0.067 m.; diam. 0.254 m.

30. SMALL VASE of the same ware; the bowl and foot joined by a small stem. An ivy wreath, with white leaves and berries, on the foot. Tongue pattern, generally incised. Ht. 0.092 m.; diam. 0.135 m.

II. VASES OF DIVERSE PROVENIENCE

(a) *Dipylon Style*

The following eleven vases are reported to be from one grave in the neighborhood of Athens. Their clay is buff in color, with sometimes a pinkish tinge. Patterns are in lustreless varnish, applied rather unevenly, its color usually dark brown, but varying from that to brick-red in some specimens, notably Nos. 36, 40, and 41. Only No. 37 is intact, but none except No. 41 have suffered appreciable loss.

31. VERY SMALL PEAR-SHAPED OINOCHOË with trefoil mouth. Lines and interlaced zigzags. Ht. 0.072 m.

32. SMALL OINOCHOË with globular body, long neck, and trefoil mouth (similar to *Athenische Mittheilungen*, 1893, pl. VIII, 2, 5). Zigzags, hatched triangles. Ht. 0.117 m.

33. SHALLOW BOWL, with horizontal handles at the rim (as in *Athenische Mittheilungen*, 1893, pl. VIII, 1, 3). Inside, two broad bands covering almost whole surface. Exterior: lines and dots and a broad central zone of oblong leaves. Bottom: a curvilinear four-pointed star and triangles, hatched. Diam. 0.205 m.

34. KRATER WITH COVER. Similar to *Athenische Mittheilungen*, 1893, Pl. VIII, 1, 1 and 7. Handles single, top of cover a tiny krater with high foot; decorations purely linear — zigzags, hatching, checker-board (in panels between the handles); two solid broad bands covering the lower fourth of the body. Ht. 0.275 m.; with cover, 0.41 m.; diam. 0.23 m.

35. AMPHORA, with flaring lip, long neck, flat vertical handles (shape about as *Jabrbuch*, 1899, p. 196, Fig. 58). Main zones: hatched meander and zigzag. Other elements, as No. 34; crosses and hatched diamonds on handles. On lower part of vase, plain narrow bands. Ht. 0.437 m.; diam. 0.237 m.

36. AMPHORA of somewhat slenderer form; minor decorations similar, but main zone panelled, with checker-board hatchings, eight-pointed stars, crosses and diamonds. On the neck, large swastika in panel. Lower third of the vase covered with broad bands. Surface worn. Ht. 0.533 m.; diam. 0.253 m.

37. ONE-HANDLED CUP, with concave sides (common form; e. g., *Athenische Mittheilungen*, 1893, pl. VIII, 2, 1). Decorated with a zone of long-necked birds, to left; lines and interlaced zigzags. Ht. 0.087 m.; with handle, 0.101 m.

38. POMEGRANATE (?). The small stem perforated for suspension. No opening into the vase. Main zone: a file of water-fowl to right. Diam. 0.053 m.

39. OPEN-WORK BASKET. The bottom round, the rim made oval by bending in opposite sides. In each of these are two vertical rows of small perforations for the attachment of handle or cords, by lacing. The panels between the openings in the sides are decorated with birds and hatched triangles. Length, 0.155 m.; ht. 0.068 m.

40. PITCHER. Shape similar to *Jabrbuch*, 1899, p. 206, Fig. 73. The vase leans considerably, its axis not being perpendicular to the flat bottom. The lower third of the body is covered with two plain broad bands; the main zone is of oblong leaves; next above, hatched triangles.

On the shoulder are, in front, two men, sitting in high-backed chairs, holding out toward each other shields of the Boeotian shape. Separated from these by small bosses, are other human figures similarly seated, five on the right and six at the left, all facing the centre. What objects these have in their extended hands is uncertain, though six of them seem perhaps to be spinning. The neck has an elaborate hatched meander, with checker-board and hatched triangles. Ht. 0.402 m.; with handle, 0.434 m.; diam. 0.243 m.

41. GRAVE AMPHORA. Ht. 1.044 m.; diam. 0.575 m. (of mouth, 0.41 m.). In shape much like *Jabrbuch*, 1899, p. 194, Fig. 57, but with a relatively small cylindrical foot (diam. 0.225 m.; ht. 0.075 m.). A crack across the shoulder was anciently repaired with (two) lead cramps, which remain. The surface is considerably worn; one handle and the top of the other, with adjacent part of the neck and mouth, have been restored.

Under the lip is a frieze of stags to right. Between the handles: on neck, a warrior with a pair of spears and a round shield, either side of a panel enclosing groups of laurel (?) leaves; on the shoulder, three horses, to right. The main zone has a file of horsemen to right; they hold reins with both hands and have besides a goad in the left; the field is filled with zigzags, scrolls, crosses, water-fowl, etc. The lower fifth of the body is covered completely with varnish.

(b) *Black-figured Style*

42. FRAGMENT (one-fourth of rim) of an EARLY KYLIX dedicated to Apollo. A file of three men, with spears grounded, behind a hoplite engaged in combat. Inscribed:

|ΟΡΟΛΟΜΙΑΜΕΘΕΚΕ

ὁ δεῖνα τ]ώπόλ[λ]ωνι ἀνέθηκε.

43-44. FRAGMENTS OF TWO KYLIKES with offset lip; both sides of each alike. The former, decorated with a woman's head (no accessory colors), is signed by Phrynos: ΦΡΥΝΟΣΕΠΟΙΕΣΕΝ/ΩΕ; the latter, by Tleson, son of Nearchos (ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ), has for decoration a grazing stag, and palmettes by the handle.

45. TWO FRAGMENTS OF AN EYE-KYLIX by Amasis; the name AMΑΣΙΣ on one piece, ΕΠΟΙΕΣΕΝ on the other.

46. KYLIX. On either side of the exterior, between large eyes, a satyr, stooping, lays hold of the vine that fills the field. There is a siren

beneath each handle; and around the base of the bowl a frieze of lions pursuing winged horses and a deer. The large hollow stem is glazed inside. Ht. 0.123 m.; diam. 0.275 m.

47. OLPE. Herakles afloat in the beaker of Helios. Ht. 0.217 m.; diam. 0.114 m. Published by Hartwig: *Römische Mittheilungen*, XVII, p. 107 ff., pl. v.

48. FRAGMENTS OF THREE VASES. One a Cup, signed by Nikosthenes: a bull to right; above $\text{IKOS}\odot\text{ENES EP}\odot\text{IESEN}$.

49. Part of the front of a large HYDRIA: on the shoulder, Dionysos, with six satyrs and maenads; on the body, an aged father looks on as his two sons, assisted by grooms, prepare, one for riding, the other to drive a biga.

(c) *Red-figured Style*

50. AMPHORA of the period of transition from the black-figured style. Only the body of the vase is preserved, and that not quite complete. Ht. 0.135 m.; diam. 0.14 m.

A. Dionysos seated with a seilenos kneeling before him.

B. A woman sits facing a second seated draped figure. — The vase is attributed to Andokides by Hartwig, who publishes it: *Römische Mittheilungen*, XVI, p. 117 ff., pl. v.

51. PATERA. Two youths, $\text{+SENO}\odot\text{ON}$ and $\text{ΔOPO}\odot\text{EOΣ}$, in palaestra, exercising. The former, who is at the left, has a diskos in his left hand. The names are incised. Klein: *Liebblingsinschriften*, p. 61, No. 5. Diam. 0.19 m.

52. KYLIX, by Hermaios; cut down to size of interior design, and part of that and of the foot missing. A youth in boots, chiton, embroidered chlamys, and Thracian hood, riding a horse to left. Inscribed (in purple) $\text{HE}[\rho]\text{MA}[\tilde{\iota}\sigma\text{ } \epsilon\pi\omicron\acute{\iota}\sigma\epsilon\epsilon]\text{N}$. Ht. 0.038 m.; diam. 0.098 m.

53. FRAGMENT OF HYDRIA OR AMPHORA, with sharply defined shoulder decorated with double row of alternate palmette and lotos. On body: Herakles, with Athena and Hermes, bringing Kerberos from Hades.

54. AMPHORA of shape similar to No. 50, with rays around the foot. In a panel half encircling the vase are two women fleeing to right before a young man with drawn sword. The neck and handles have been lost. Style not unlike that of Phintias. Ht. 0.245 m.; diam. 0.228 m.

55. FRAGMENTS OF FOUR KYLIKES: one, in the style of Brygos, representing the death of Priam; another, with white-bearded Nereus (.EPEVΣ) and Nereids, in the style of Duris.

56. SMALL FRAGMENTS OF TWO OTHER VASES of the severe red-figured period: one a cup with owl between olive branches, inscribed $\Phi\text{AN}\Omega\text{S}$. There is nothing to indicate whether or not this is the whole name.

57. HYDRIA, with a scene from the Satyric Drama on the shoulder. Five of the chorus, wearing masks, and tights with tails and *phalloi*, are setting up a *ibronos* (or a couch), of which each brings a part. A flute-player stands piping to them and beating time with his foot; behind him, at the extreme right, is an actor (?), in mask and himation, erect. Form of the vase as *British Museum Catalogue*, III, p. 12, Fig. 4. The foot and fragments of the body of the vase are missing. Ht. (as restored), 0.325 m.; diam. 0.265 m.

58. FRAGMENTARY NOLAN AMPHORA, with $\kappa\alpha\lambda\acute{o}\varsigma$ -name Hippon. Only the neck and handles, with half the front of the body, are preserved. Zeus (?), with sceptre, pursues a Nereid, who flees to right. She has a dolphin in her left hand. Inscription: $\text{KAVO}\varsigma\ \text{ZONAI}\ \text{NOPI}\Gamma\text{IH}$. Klein: *Liebblingsinschriften*, p. 140, No. 2. Diam. 0.173 m.

59. SMALL FRAGMENT OF VASE of same form, size, and style, inscribed ON $\text{KAVO}\varsigma$ (the name doubtless Hippon). Head and shoulder of a draped bearded man, to right.

60. HYDRIA, published by Hartwig: *Monuments Piot*, X, p. 55 ff., pl. VIII. At the right is Danaë, with Perseus on her lap, sitting in an open chest; a girl, a maidservant, and a man stand looking at them. Hartwig interprets the scene as just prior to the chest's being cast upon the sea. It is however equally possible to see here the moment of Danaë's rescue; the man, who leans on a knotted staff, not a sceptre, being then Diktys the fisherman instead of King Akrisios. Ht. 0.406 m.; diam. 0.305 m.

61. HYDRIA. Shape as No. 60; lip and greater part of left side lacking. Amphiaraios ($\text{A}\dots\text{IAPEO}\varsigma$) armed, bidding farewell to Eriphyle ($\text{I}\Phi\Upsilon\text{A}\text{H}$), only a bit of whose hair, with radiate fillet, appears. At the right stands a nurse with the child Amphilochos in her arms. Ht. ca. 0.40 m.; diam. 0.29 m.

62. LOUTROPHOROS. The form and scheme of decoration like *Samm-lung Sabouroff*, pl. 58-59.

A. Reaching three-fourths around the vase, a bridal procession. A young man leads his bride, near whose head fly two Erotes, by the hand. She is followed by the *nymphœutria*, and two women bearing gifts. At the right, before the bridegroom's house, stands his mother with a torch in each hand, and inside the half-open doors, his sister. An Eros sits upon the step.

B. A young man in travelling costume clasping his father's hand in farewell. This parting scene — it is most easily so interpreted — marks the funereal use for which the vase was destined.

On each side the neck is a draped woman; in (*a*) she holds a *loutrophoros* and fillet, in (*b*) a torch. Ht. 0.753 m.; diam. of lip, 0.253 m.; of body, 0.18 m.

63. PELIKE. A. A woman standing at the left holds a Corinthian helmet for which a young man, with spear and shield (device, a lion), is waiting, his head already bound with the padded helmet-band. Behind him stands a second youth in *chlamys* and *petasos*, with a spear in his right hand. B. Three standing figures. Ht. 0.361 m.; diam. 0.448 m.

64. SMALL FRAGMENTS OF SIX VASES of the fine red-figured style.

(*a*), a *kylix*, had a scene from the Satyric Drama (a woman and two of the satyrs remain).

(*b*) Argos at the point of being slain.

(*c*) Part of the face and chest of Athena, of large proportions and grand manner, with Nikè apparently flying from her hand (suggested by the Parthenos?).

(*d*) inscribed ΑΦΡΟ]ΔΙΤΗ over the head of a seated woman, behind whom is another using a tympanon as a mirror.

65. THREE FRAGMENTS OF A HYDRIA in the style of Meidias. A band of meanders and checkered squares separated a lower frieze from a design above. Much of the latter is preserved; of the former, only a maenad's head and the top of two *thyrsos*.

At the right of the upper design is Persephone (ΦΕΡΦΑ...), pointing over the shoulder of Demeter (ΗΜΗΤΗΡ) toward the central scene, wherein are Triptolemos, seated in his winged car drawn by serpents, and before him an initiate and his introducer, the former carrying the *bakchos*, the latter two torches.

66. FRAGMENTARY PYXIS COVER, with apparently again a scene from the Mysteries. A man with a *bakchos* stands before a seated woman; behind her (at the left) are a standing woman and a seated man, who wears a *petasos* like that of Hermes in the pelike from Kertsch with scenes from the Eleusinian Cycle (*Compte Rendu*, 1859, pl. 1). At either edge of the fragment seem to be statues of goddesses. Diam. 0.25 m.

67. OINOCHOË of squat form: a young man fully armed stands before his white-haired father, who is seated in a chair, to right. Brilliant black glaze. Ht. 0.189 m.; diam. 0.134 m.

68. BELL KRATER. A. Prospective sacrifice to Hermes. The god stands watching a youth approach astride a goat, clinging to his horns and attempting to control him. Two *pinakes*, and a herm on a small shelf, above, indicate that the place is sacred. B. A draped youth. Brilliant varnish; somewhat careless drawing. Foot anciently repaired with lead clamps. Ht. 0.192 m.; diam. 0.196 m.

69. FRAGMENTS OF THREE VASES of late fine style: one of them, Apulian, picturing the death of Aktaion.

70. COLOSSAL APULIAN AMPHORA. On the neck, in floral ornaments: (a) Helios driving his quadriga, (b) seated Genius. On the body:

A. Achilles, with Phoinix, sitting in his tent (the usual aedicula). Before it the severed head and body of Thersites, in the midst of overturned vases. A slave, Dmos, fleeing to right; on the other side Automedon on guard. Diomedes, rushing threateningly toward Achilles' quarters, is restrained by Menelaos, whom Aitolos follows. Agamemnon (ΑΓΑΜΕΜΜΩΝ) and Phorbas approach from the left. Above are Pan, Poina, Athena, and Hermes. The names of all (ΕΡΜΑΣ etc.) are incised.

B. Offerings at a tomb. The dead, a young man, stands beside his horse in a heroön. Three persons with offerings, on either side.

From Ceglie, near Bari. Described, while still in fragments, by Mayer, *Notizie dei Scavi*, 1900, pp. 509-511. Ht. 1.246 m.; diam. 0.56 m.

(d) Polychrome and Plastic Vases

71. VERY SMALL FRAGMENT OF GLAZED WHITE WARE (grayish white clay), with drawing of severe style in black lines. The aegis and left hand of Athena.

72. FRAGMENT OF A VERY LARGE KYLIX, with interior design on white ground: A man threatens drawing his sword against another, also armed, who starts back from him. Outlines and muscular details are drawn in thinned varnish, golden brown; chlamydes are pinkish brown, with purple border; staves and grip of sword are black; some details in relief. Present height, 0.109 m.; diameter of inner design was at least 0.24 m.

73. KYLIX, without stem; of very thin ware, with dark red glaze (cf. the Hegesiboulos vase, *Van Branteghem Catalogue*, No. 167, pl. 42). Handles in part restored. Interior medallion in red-figured technique: a woman seated to right. Hasty drawing, with somewhat the effect of caricature. Ht. 0.035 m.; diam. 0.14 m.

74. WHITE LEKYTHOS. Scene at the house of a bride on the eve of her wedding. She stands, in long transparent chiton with bordered diploidion, ungirt, holding a laureate loutrophoros in her hands. Two women attend her; they wear, one a bordered chlamys, the other a red-brown himation, over their chitones.

The lip of the vase is missing. Ht. 0.397 m.; diam. 0.13 m.

75. WHITE LEKYTHOS. At the left a woman with a basket of fruit stands facing a second woman who is seated in a chair and supports an Eros on her extended right hand. Ht. 0.244; diam. 0.08 m.

76. PLASTIC KANTHAROS. Two female heads, joined close behind the ears and rising from a common neck, support the cup. This is glazed black, encircled with an ivy wreath in white. The hair and lips of the two heads are painted red; white is used in the eye; the flesh is left the color of the clay (which is unusually dark). The black sakkos has incised embroidery at the edge. Ht. 0.20 m.; diam. 0.14 m.

77. RHYTON, in the form of a bridled horse's head, resembling the vase published *Compte Rendu*, 1881, p. 65, except for the size and position of the animal's ears. Designs in the style of Brygos: on the front of the cup, a seilenos creeping to left; on the right a maenad fleeing wildly; on the other side a seilenos in hot pursuit. There is considerable use of white on the horse; in his mouth, bright red over white. Length, 0.254 m.; diam. of cup, 0.12 m.

78. ONE-HANDLED CUP, with flaring lip and designs in fine red-figured style. Two men and three women, all draped, in various postures, their attention directed to the centre of the composition, which has been lost. The support for this cup is formed by a black pygmy, with brown hair, dragging along a great white crane, slung over his shoulder by its neck. Ht. 0.303 m.; diam. 0.13 m.

79. RHYTON of unique form, from the Bruschi Collection, Corneto. As seen from above: a finely-modelled mask of a bearded man with Corinthian helmet tipped back, a few locks of hair, curly like the beard, appearing from under it; his mouth slightly open. A small handle (large enough for one finger only) projects from behind each ear; and, from under his chin, the mouth by which the cup was filled, in shape like a cockle-shell.

As seen from below: a grotesque face, with long, flowing beard (the outside of the "cockle-shell"), thick lips, broad nose, almond eyes (crossed), and slanting eyebrows, beneath a pointed cap. Two warts on the flat nose, and protuberances either side of the mouth—the long mustache draped over them—served as the feet on which the cup stood.

Through the common tip of the cap and helmet is the small opening by which the rhyton was intended to be emptied. Hair and beard are in dark-brown glaze; the cap and helmet covered with a wash of thinned varnish; lips and iris dark-red; the eyeball white. Length, 0.187 m.; ht. 0.126 m.

80. PLASTIC VASE with trefoil mouth. Leda and the swan. The girl, clad in long chiton and himation, has sprung up to protect the swan, which she clasps to her side with her right arm; with her left hand she swings her himation out beside her. The vase has been much broken, but without serious damage. Ht. 0.174 m.

81. ARYBALLOS in the form of a negro head; of porcelain, now palest blue. From Naukratis. Ht. 0.046 m.

(c) *Vases with Reliefs and Stamped Designs. Miscellaneous*

82. KANTHAROS of shape similar to Furtwängler, *Berliner Vasensammlung*, pl. vii, Fig. 272. Brilliant black glaze. Interior decorated with fine impressed palmettes. On the outside is painted the dedication EPMOY. Broken, a few fragments missing. Ht. 0.146 m.; diam. 0.134 m.

83. LADLE with strainer, operated on the principle of the siphon; of smooth buff clay, unglazed. The form is like that of No. 1278 in Berlin (Furtwängler, pl. v, Fig. 140), except that this vase has a sharply defined shoulder and the perforated bottom is convex. From Thebes. Ht. 0.135 m.; diam. 0.064 m.

To the list of "*klepsydrai*" given by Maltezos, *Ephemeris Arch.* 1902, p. 17 ff., this vase is to be added, and presumably the above-cited vase in Berlin, as well as a bronze in this Museum, similar to that published by Zahn, *Athenische Mittheilungen*, 1899, p. 342, Fig. 4, but lacking the handles (*Annual Report*, 1899, p. 50, No. 40).

84. FRAGMENT OF A SMALL JUG, with a baby in relief; good glaze around the figure.

85. THREE FRAGMENTS OF A JUG, with gilded archaistic reliefs laid over the dull black varnish. A procession or dance: parts of five figures are preserved; four women wearing Attic *peploi* over chitones, and a man in chlamys with a branch (?) in his hand. From Athens. Diam. about 0.10 m.

86. APULIAN PHIALE MESOMPHALOS. A bowl, 0.184 m. in diameter, 0.062 m. deep. In the interior a Medusa head of the "pathetic" type, in high relief, at the centre of a four-petalled pale blue flower. Around are zones of impressed and painted patterns, in white, red, and yellow.

87. MEDALLION OF A CALENIAN BOWL, signed K. ATILIO. Ajax seizing Cassandra by the hair with his left hand, his right restrained by a Cupid. Diam. 0.08 m.

88. CENTRE OF A BOWL, with heads in high relief, of a satyr and maenad embracing, similar to *Notizie dei Scavi.*, 1896, p. 377, Fig. 2.

89. TWO FRAGMENTS of vases with light brown vitreous glaze, and designs (satyric mask and olive branch) in relief, partly of the general color, partly a greenish yellow. From Smyrna.

90. SIX FRAGMENTS OF ARRETINE WARE: three of bowls, three of moulds.

SYRIAN GLASS BOWL. Ht. 0.06 m.; diam. 0.12 m.

TERRA-COTTAS

1, 2. ARCHAIC SEATED GODDESSES. The first is a flat, thin figure, moulded separately from the arm-chair in which she sits. Ht. 0.198 m. The other is of heavy proportions, with very little modelling except of the face. The extensive painted details are apparently modern. Ht. 0.227 m.

3. WELL-MODELLED FEMALE HEAD, with hair bound in a great mass behind. Attic. Ht. 0.061 m.

4. NUDE STANDING YOUTH of Attic type. Arms, and legs from the knees are lost. Ht. 0.136 m.

5, 6. GROTESQUE FIGURES of nude old women standing with arms folded over their breasts. Ht. 0.141 m. and 0.132 m.

7. WOMAN, carrying a lekythos, leaning against a tall Ionic column surmounted by a sun-dial (?). The whole figure, with its high base, is from a single mould; not retouched. The woman's left forearm lost; color well preserved on lips, eyes, and hair, and in horizontal stripes (red and brown) on the base and the column. Ht. 0.279 m.

8. KYBELE (?) riding on a lion, with a *tympanon* hanging from her left hand. Lion's mane yellow; red stripes on the base, which is from the same mould as the figure; no reworking. Ht. 0.239 m.; length, 0.192 m.

9. DANCING GIRL, with her himation girt and the upper part of it flung in a circle above her head; on a low pedestal — the whole out of one mould; not reworked. Ht. 0.175 m.

10. A WOMAN standing with her left arm akimbo, and drapery falling from over it in broad folds; the right shoulder free and hand raised to

shade the eyes. The surface appears to have been renewed. Ht. 0.214 m.

11. ONE GIRL CARRYING ANOTHER, — the not uncommon *epbedrismas* group (cf. Heuzey, *Figurines*, pl. 33, etc.). The right hand of the girl being carried is hidden behind the shoulder of her bearer, the left rests on her arm. Ht. 0.248 m.

12. YOUNG GIRL, leaning her left elbow on a square pillar, and holding a dove in her left hand close to her side. Ht. 0.199 m.

13. DRAPED WOMAN, with her right shoulder bare, resting her left elbow and right hand on the top of a square pillar. Ht. 0.243 m.

14-20. STANDING WOMEN completely wrapped in their himatia: ordinary Tanagra types. Two (Nos. 17 and 19) hold fans; No. 20 wears a tall ornate *stephane*. This figure has been published: *Deuxième Collection Lécuyer*, pl. 71, Fig. 5. No. 15 also is known to have been found in Tanagra. Height of No. 14, 0.263 m.; of the others, 0.17 m. to 0.21 m.

21. EROS clad as a girl, holding high a bunch of grapes away from a goose at his right side. Published: *Collection Lécuyer*, pl. Y, Fig. 3; *2me. Coll.*, pl. 17, Fig. 2. Ht. 0.17 m.

22. TALL MYRINA LADY wrapped in her pink himation, standing on a platform. Colors on face well preserved. Ht. 0.368 m.

23. HEAD OF EROS, wreathed. From Myrina. Ht. 0.096 m.

24. NUDE STANDING APHRODITE of the type called "Anadyomenè" (though in many of the figures so named the suggestion of the birth of the goddess is very remote). This statuette is in pose much like *British Museum Bronzes*, No. 1084. Said to be from Myrina. Right arm broken off above the elbow. Ht. 0.287 m.

25. EPHESIAN ARTEMIS, standing on a tall ornate hexagonal pedestal. Beside her feet are a lion and an eagle. Ht. 0.234 m.

26. GIRLS PLAYING WITH HUCKLEBONES. The two are in the usual squatting posture, facing each other, the *astragaloi* in their hands. The nearer arm of each is broken. Beside the players is, in front, a spitz-dog; behind, a bird sitting on a large spherical object. The group is mounted on a plinth 0.216 m. long and 0.05 m. high; total height, 0.212 m. Provenience variously given as Cumae or Capua.

27. LARGE FEMALE HEAD, with hair parted and combed down flat over the ears; great intensity of expression. Tarentine. Ht. 0.17 m.

28. NUDE FLYING EROS, of adolescent type, wearing a wreath in his hair. Flesh pink. Italian. Ht. 0.244 m.

29. WINGED GIRL (Nikè ?), leaning with left elbow on a pillar, holds a bird in her left hand. She is draped from below the breasts, wears earrings and a wreath. Considerable remains of color. Inferior Italian work. Ht. 0.275 m.

30. SIMILAR FIGURE, less well preserved; engobe and colors have entirely disappeared. Ht. 0.283 m.

31. ITALIAN EPHEDRISMOS GROUP. The girl who is being carried has a ball in her right hand, which is extended forward from her bearer's right shoulder. Compare No. 11, above. Indifferent workmanship. Ht. 0.246 m.

32. GREEK LAMP. Hekaté holding a large torch horizontally. The hole for the wick is at the flaming end of the torch; the oil-hole behind the goddess's shoulders. Much of the coloring is preserved, — pink, red, and gilt. The lower part of the figure has been lost. From Eretria. Present height, 0.12 m.; length of torch, 0.17 m.

33. FRAGMENTARY ROMAN LAMP, with representation in relief of the death of Actaeon. Diam. 0.073 m.

34, 35. TWO SMALL FLAT RELIEFS from the same cemetery as vases Nos. 1–30 above. Archaic faces of a bearded man and a helmeted beardless warrior. Each, 0.045 m. high.

36. RELIEF, 0.106 m. in length and 0.083 m. high. The subject apparently Artemis and Apollo with Leto between them. The mother is seated.

37–39. “CAMPANA” RELIEFS, from Rome. Each shows a Corinthian façade with five intercolumnar spaces.

In No. 37, which is gabled, these spaces are occupied by statues of Herakles and four athletes: exactly similar to the relief in Vienna published by Hartwig: *Jahreshefte des österreichischen archäologischen Institutes*, VI, pl. 11. Ht. 0.40 m.; length, 0.40 m.

No. 38 has between the columns herms, vases, and a statue of Hermes. The name of the maker of the relief, Octavius, is inscribed on the base of the statue. Hartwig publishes, *l. c.* pl. III, and p. 25, Fig. 15. Ht. 0.315 m.; length, 0.40 m.

No. 39, with vases, herms, and the statue of an athlete between the columns, is also published by Hartwig, *l. c.*, p. 16, Fig. 11. Ht. 0.33 m.; length, 0.44 m.

GEMS AND JEWELRY

(a) *Seals, perforated for Swivels*

1. NORTH SYRIAN CYLINDER. Hematite. Length, 25 mm. Three demons standing: a male with four wings, a lion-headed female, a bull-headed male with one wing. Between them a griffin, lions, sun-disc over crescent, etc. The female demon is full-draped; the males have drapery on one leg.

2. OCTAGONAL PERSIAN SEAL (shape as *Berlin Catalogue*, No. 97, p. 11). Bluish chalcedony. Ht. 24 mm.; length of face, 17 mm. A winged centaur galloping to left, over the carcase of a goat, shoots with a bow at a rearing lion.

3. PERSIAN SEAL of like shape. Burnt chalcedony. Ht. 22 mm.; length of face, 15 mm. A sphinx, bearded and crowned, and a lion-headed griffin sit confronted, their further fore paws raised. A bush below. For types, see Furtwängler, *Antike Gemmen*, pl. xi, Figs. 19 and 20. (The griffin here, however, has the hind paws of a lion.)

4. GRAECO-PERSIAN CYLINDER. Sard. 24 mm. long. A man in Persian costume charges on foot, with spear raised, against a rearing lion, or some monster (this part of the cylinder is broken away). Behind the hunter is his horse, caparisoned, prancing excitedly.

5. GREEK SCARABOID. Clouded bluish chalcedony. Length, 25 mm. Face: A woman, draped and veiled, sits playing a *trigonon*. Before her a spitz-dog.

Back: A woman similarly costumed, sitting with a bird on her left hand. A dwarf in a Persian coat approaches her, his hands outstretched.

(b) *Ringstones and Ring: Intaglios, oval in shape, with faces either plane or very slightly convex*

6. GOLD RING, with engraved bezel. Diam. 24 mm.; length of bezel, 13 mm. A bust of Asklepios, with serpent twined about a staff in the field.

7. SARD. Length, 17 mm. A nude youth leaning on a *meta* with his right hand, which holds a palm branch. In the other hand he has a wreath.

8. SARD. Length, 12 mm.; the back bevelled. Nude Aphrodite sitting on her heel, Eros standing with his hands on her shoulders. She holds his arrow in her right hand.

9. SARD. 15 mm. long. The heads of a horse, a goat, and a boar, the last below the other two, all as if springing from a single body, — the so-called “Gryllus.”

10. SARDONYX. Nearly circular; front with curved bevel. Length, 12 mm.; of front face, 6.5 mm. A girl in transparent chiton, dancing and playing a double flute.

11. GREEN PLASMA. Length, 12 mm.; both sides convex. The Tychè of Antiochia, seated, with a wreath in her hand. Below her Orontes, swimming. In the field are the letters, A I M A.

12. SARD. 15 mm. in length. Jonah being cast forth from the ship, underneath which is the waiting fish. In the air is a standing draped figure; on the shore a man sitting under a tree (perhaps also Jonah)?

13. RED AND BROWN JASPER, 16 mm. long; one side having bevelled edge, on which is inscribed H.OYPIINIA.ΘΕΟΔΟΤ. On the face: three men marching, with palm branches in their hands and crosses on their heads. The other side: the Good Shepherd with one sheep on his shoulders and three standing by.

(c) Gold Jewelry

14. ETRUSCAN FIBULA of the “snake-type” (*ad arco serpeggiante*). Three ribs, radiating from the head of the pin and finishing against a transverse bar, form the largest section of the bow, which is completed by a boat-shaped, and a conical section, with a small cross-bar. The sheath has been lost. Total length, 75 mm.

15. A PAIR OF COFFER-SHAPED EARRINGS (*orrechini a baule*) of Etruscan style. The ends and raised lid of the “coffer” are decorated with filigree-work; the cylindrical surface with dotted and granulated bulbs within square compartments. Length, 12 mm.

16. TWO SIMILAR EARRINGS, a little damaged. Length, 18 mm. and 19 mm.

GREEK COINS

In the following list, coins for which no references or descriptions are given will be understood to be of ordinary, well-known types. Material is silver when not otherwise specified.

ITALY AND SICILY

TARENTUM. (1) Gold stater of about 302 B. C. Like *Journal Int. d'Arch. Numismatique*, II, p. 321, No. 2.

(2) Gold stater, about 281 B. C. Like *Journal Int. d'Arch. Numismatique*, II, p. 332, No. 5.

METAPONTUM. (3) Stater, 400-350 B. C.

(4) Stater, about 330 B. C.; published by Vlasto: *Journal Int. d'Arch. Numismatique*, IV, p. 106, No. 7.

VELIA. (5) Stater of the period 400-268 B. C.

RHEGIUM. (6) Tetradrachm of about 400 B. C.

TERINA. (7) Stater of about 400 B. C.

AGRIGENTUM. (8, 9) Tetradrachms, 480-440 B. C.

CATANA. (10) Tetradrachm of about 400 B. C. Compare Hill, *Coins of Ancient Sicily*, pl. IX, 3.

GELA. (11, 12) Tetradrachm and didrachm, about 480-450 B. C.

LEONTINI. (13, 14) Tetradrachms, the first of about 450 B. C., the other later.

MESSANA. (15) Tetradrachm signed by Kimon. See Evans, *Syracusan Medallions*, p. 186 ff.

SYRACUSE. (16-22) Seven tetradrachms: one before 480 B. C., three of 474-450 (No. 19 brilliantly preserved); one, 450-440; two, 425-413.

(23-28) Six dekadrachms: the first, type of Kimon, the others by Evaenetos (two of them bearing his signature).

(29-31) Gold-pieces, two of twenty litrae, one of twelve litrae, after 400 B. C.

(32-34) Two sixty-litrae gold-pieces of Agathokles, one of Hiketas.

SICULO-PUNIC. (35, 36) Tetradrachms of the fourth century B. C.

GREECE PROPER AND THE NORTH

MACEDON. (37) Tetrobol of Archelaos I (?).

(38, 39) Gold stater and silver tetradrachm of Philip II.

(40, 41) Tetradrachms of Alexander the Great.

(42) Tetradrachm, 158-146 B. C.

ABDERA. (43) Tetradrachm, 450-430 B. C.

LARISSA. (44) Didrachm of about 400 B. C.

(45) Drachm of about the middle of the fourth century; with the letters ΛΙ beneath the horse's belly on the reverse. (Name of magistrate or artist?) The coin of Larissa reported on p. 83 has the same signature.

ATHENS (?). (46) Tetradrachm of about 450 B. C. (?). No. 559 of *Collection Photiades*, from the same die, is described as "imitation asiatique de la monnaie d'Athènes"; the work, however, seems rather to be that of the Athenian mint.

ÆGINA. (47) Stater of about 550 B. C.

ELIS. (48-50) Staters of types assigned by Gardner (*British Museum Catalogue*) to the periods 370-362 B. C., 271 B. C., and 271-191 B. C., respectively.

ASIA MINOR AND AFRICA

CYZICUS. (51) Electrum stater, about 420 B. C. Published by Canon Greenwell, *Numismatic Chronicle*, pl. xi, 3.

(52) Silver coin weighing 205.7 gr., of about 330 B. C.; type as staters of the period.

LESBOS. (53) Electrum hecte, before 440 B. C.

PHOCAEA. (54) Electrum hecte, fifth century B. C.

RHODES. (55-57) Tetradrachm, after 400 B. C.; tetradrachm and didrachm of the period after 304 B. C.

CILICIA. (58) Stater of the Satrap Mazaeus.

EGYPT. (59) Gold octadrachm of Arsinoë II.

(60) Gold octadrachm, third century (?). Obverse, heads of Ptolemy II and Arsinoë II and inscription ΘΕΩΝ ΑΔΕΛΦΩΝ; reverse, heads of Ptolemy the Great and Berenice I.

(61) Tetradrachm, second century (?), with head of Ptolemy the Great.

CYRENE. (62) Tetradrachm of about the end of the fifth century.

In addition to the Bartlett Collection, the following-named objects have been received in this department during the year:

A gift by Mrs. Samuel Torrey Morse of seven vases and terra-cottas from Rhodes, as follows:

(1) Archaic seated woman. Ht. 0.165 m.

(2) Archaic mask of Demeter. Length of face, 0.10 m.; total ht. 0.233 m.

(3) Lekane, with cover, and two vertical handles at the edge of the shoulder, which is decorated with geometric birds and laurel branch. Brown varnish on reddish clay. Ht. 0.136 m.

(4-5) Oinochoae decorated in the characteristic Rhodian manner, with bands of animals and flowers, in red and black on a yellowish white slip. Ht. 0.328 m. and 0.31 m.

(6-7) Amphorae of the "Fikellura" style. Animals and linear designs in black on a cream-colored slip. Ht. 0.302 m. and 0.321 m.

There was acquired by purchase also a third "Fikellura" amphora from the same Rhodian excavations. Ht. 0.284 m.

A fragmentary bronze strigil, with a small terra-cotta monkey, from the Troad, and five fragments of a Pompeian fresco, given by Mrs. Francis H. Bacon.

Five Greek coins, given anonymously. These are a tetradrachm of Perseus, King of Macedon; a didrachm of Philip V, King of Macedon; a drachm of Larissa; a hemidrachm of Argos, and a coin of Leukas.

Cast of a Greek sarcophagus. This, the gift of Mr. Edward Dean Adams, of New York, is a full-size reproduction of one of the sarcophagi found at Sidon in 1887, and now in the Imperial Museum at Constantinople. It is the one referred to as No. 6 in Hamdy Bey and Theodore Reinach's "*Une Nécropole royale à Sidon*," and the copy was made in Boston, under the direction of Mr. Francis H. Bacon, partly from drawings and partly from casts of details which were kindly furnished for the purpose by Hamdy Bey.

Cast of a bust of Aphrodite in the Museum at Arles. Given by the Musée de Saint Germain in exchange for a cast of our "Broadlands" Aphrodite.

Casts of two large Syrian doorways, made under the direction of Mr. Howard Crosby Butler, from moulds brought by him from Syria. Purchased.

EDWARD ROBINSON,

Curator of Classical Antiquities.

REPORT

OF THE CURATOR OF THE CHINESE AND JAPANESE DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM:

Sir, — I have the honor to submit the following report on the Department, originally called the Department of Japanese Art, but within the year extended in office and name, as the Department of Chinese and Japanese Art.

REARRANGEMENT OF THE COLLECTION AND REORGANIZATION OF THE DEPARTMENT

The present Department has taken over the collections described in the last Annual Report as Chinese porcelains, pottery, objects in glass, jades, wood-carvings, ivory, carved crystals and other minerals wrought into objects of art, lacquers, enamels, bronzes, and fans. The Chinese textiles and drawings remain in the Departments which have so far cared for them, and the paintings are to be considered, as before, part of the original Japanese collections. I regret that as yet no changes in arrangement, further than some slight redistribution of objects, have followed this change in organization. The collections of porcelains and jades stand in especial need of tabulation, ampler arrangement, listing, labelling, and cataloguing, but this work must be deferred while that on the older Japanese Department goes forward.

The present organization consists of a Curator and two secretaries, — one Japanese — and may be said to be engaged primarily on inventory work. Great increase in the collections has been made during the year, and important special exhibitions have

been held, but the main effort and the most vital results have been confined to the registration of the old collection. I call attention to the lack of effort in the field of criticism and exhibition, in order to accentuate the paramount necessities which become only more evident with the increased scope of the Department. An extraordinary number of fragile objects possessed by Dr. Bigelow, and a great library of printed and illustrated books, have been subjected to examination and inventory, and in consequence many objects have been transferred either to a storage-warehouse, or to such parts of the building as were deemed less menacing to their condition. Simultaneously, lists have been prepared, and numbers affixed to the material of the several invoices which were recognizable among Dr. Bigelow's possessions, and current invoices of new loans have been registered in such a way as to permit the reintegration of any invoice in the future.

One of the chief objects of the year's work has been the library of illustrated books, the first organization of which has been undertaken. Such of its contents as were thought to fall immediately within the domain of graphic art are being subjected to a process of partial translation. It is proposed further, that these be catalogued, and the library be opened to the use of applicants. The work of translation is advancing with rapidity.

Among the books, unexpected stores of prints, mostly of the theatrical schools of the middle nineteenth century, have been discovered, and these have been incorporated in the collection of prints. Ranging in artistic value from works of great distinction to the most ephemeral sheets, these works — upwards of 2200 in number — have been entered and described as possible material for the study of the pictorial history of the Dramatic Art of Japan.

Accompanying these enterprises, a new system of distribution for the increased collection of prints has been made necessary. About 10,800 prints have been disposed in a series of "pamphlet filing boxes" which are destined to form in the future a study-series of Japanese prints. This will be accompanied by an exhibition-series of prints, composed for the most part of those at present exhibited in portfolios.

Among changes in the exhibited collections, the following are considerable :

In the Corridor, during the early part of the year, an exhibition of wood-carvings and leathers was installed, which will be more fully treated in the paragraph dealing with special exhibitions. In the Lacquer Room some important minor changes were made in preparation for the teachers' convention. These changes aimed at reducing the number, and simplifying the order of the exhibits, and at presenting better illustrations or more varied examples of Japanese art. In the Metal Room, like excision and redistribution were undertaken. Of the cases containing Chinese and Japanese bronzes, one has been recently rearranged, and refilled with pewters — both Chinese and Japanese — newly acquired by the Museum. In the Ceramic Room, slighter changes among the enamelled objects were carried out.

GIFTS AND BEQUESTS

During the year the gifts and bequests to the Department were as follows :

Mr. Anson Phelps Stokes, Jr., gave a photograph of a masterpiece, by Okio, in his possession.

Mr. S. Morimoto, of Yamanaka and Company, the utensils proper to the service for Tea Ceremonies.

Dr. Charles G. Weld, a collection of Japanese metal ornaments.

Mr. Bunkio Matsuki, a splendid Ramma of oak, attributed to the early seventeenth century.

Mr. Denman W. Ross, two pewter chandeliers supposedly Dutch or Chinese in origin.

Mr. I. Nishiura, a terra-cotta model of a Chinese hut.

Mr. J. Templeman Coolidge, Jr., two architectural fragments of Japanese wood-carving.

PURCHASES

The Department acquired through purchase, on the following dates, the following objects :

January 9. A silver stand for the Ames crystal ball. Purchased from general income.

February 7. 35 objects, mostly in carved wood, from the Yamanaka Sale in New York. Purchased from the James fund.

February 14. 16 objects, carved wood, leather, and bronze, from the Matsuki Sale, New York. Purchased from the James fund.

April 7. 9 panels from the piazza of Toshoin, similar to those of Dr. Bigelow in the Corridor. Purchased from the Moses Kimball fund.

Model of a temple in brass, from the Otis Norcross fund.

Round panel of carved wood, from the Moses Kimball fund.

April 28. Japanese silver ceremonial tea service. Purchased from the Turner-Sargent fund.

A bamboo basket. Purchased from general income.

September 1. Four specimens of wood-carving. James fund.

October 8. Archaic Chinese bronze Koro. Purchased from the James fund.

October 28. At the Yamanaka auction sale. 42 specimens of metal working — Japanese; 7 specimens of Cloisonné — Japanese; 3 specimens of wood-carvings — Japanese; 1 specimen of pewter — Chinese. Purchased from the James fund.

November 6. At private sale. 10 specimens of pewter, mostly Chinese, from the James fund.

November 11. At the Matsuki auction sale. 11 specimens of pewter, Japanese and Chinese; 9 specimens of wood-carving; 1 specimen of bronze. Purchased from the James fund.

SPECIAL EXHIBITIONS

During the year two special exhibitions of note have been held in the Corridor. The first in point of date, as well as of value, is that of wood-carvings, installed in the cases and the upper wall of the long central portion of the Corridor, and in the cases of the south wall at the west end of the Corridor. Of the objects in the central portion, the small exhibition catalogue prepared by the Curator must here suffice as a notice. It will only be necessary to say further that the collection is unique in the Museum world, and that while it contains but three or four inimitable masterworks, like the twelfth century Dainichi, the "Ascending Carp," attributed to Jingoro, the black Ramma, attributed to Tankei, and the wave fragment of the Kamakura period, still the level of the part of the collection owned by the Museum is high,

and may be considered, in view of the character of material more recently procurable, now impossible to duplicate.

In 1890 Dr. Bigelow lent to the Museum 20 panels of uncolored wood, carved in reserves with skilful and delicate high-relief designs. These had been purchased some years before by Dr. Bigelow for a trifling sum. They were exhibited in the Corridor, and elicited general admiration. Toward the end of 1902 several more of these panels appeared at public sale in Boston, and sold at advanced prices. Later, at Chicago, I believe, Dr. Bigelow secured another panel from the same set. In April (as recorded under Accessions by Purchase) the Museum acquired at private sale, through the Moses Kimball fund, nine additional panels from the same source. The collection therefore embraces at the present moment thirty panels from the balustrade which was dispersed at the time of Dr. Bigelow's first purchase. Numerous other panels are known in private hands, but the collection of the Museum, now on exhibition, contains most of the finest parts of the monument,—the members of which varied considerably, it appears, in sculptural merit. At the time of writing all the thirty panels are shown in the Corridor, where it is expected they will remain until a more dignified and finished instalment can be provided for them.

The second feature of the special exhibitions is the series of prints from Hiroshige's landscape albums. In the cases on the floor a few of the birds and fishes of the second decade of the nineteenth century, and flowers in his late manner, are exhibited. These were chosen from various collections. From Dr. Ross's collection eighty extraordinary examples of the "Tokaido," the "Kisokaido," the "Kyoto Meisho," the "Lake Biwa," and other less familiar albums, were put on view in June. I am confident that a more brilliant display of this master's works could not be offered by any single collector, even on a smaller scale. The cases are known to contain some of the most perfect impressions, held formerly by M. Bing and Mr. Kobayashi.

LOANS RECEIVED DURING THE YEAR

During the year the loans received were as follows :

Mr. J. Templeman Coolidge, 38 examples of carved wood.

Dr. W. S. Bigelow, 20 examples of carved wood.

Mr. Joseph Lindon Smith, 1 example of carved wood.

Miss Louise M. Nathurst, 1 example of carved wood ; 5 specimens of pewter, Chinese.

Among the loans must be counted the newer additions made by Dr. Bigelow to his great collection, the most important of which is one of the examples of wood-carving mentioned above, an incomparable statue of Dainichi Niorai (twelfth century workmanship). Consignments of works in Chinese glaze, Japanese metals, lacquer, mother-of-pearl, with a few others in diverse material arrived in January, May, and July. A portion of these acquisitions may be seen at present in the Lacquer Room. The first consignment contained :

101 specimens of glaze and crystal,

17 " " metal,

3 " " wood-carving,

174 " " lacquer,

2 " " silver.

The second consignment contained :

1 specimen of wood-carving,

2 " " netsuki,

23 " " lacquer,

72 " " mother-of-pearl inlay, mostly Chinese,

31 examples of Cloisonné and Japanese metal work,

81 objects of silver,

8 ivory carvings,

7 examples of iron working,

31 miscellaneous objects.

The third consignment contained :

85 specimens of glaze,

1 " " stone,

321 examples of lacquer work.

Most of the wood-carvings enumerated in the lists of Dr. Bigelow's loans were acquisitions of the early part of 1903 or the later part of 1902.

Mr. Denman W. Ross added to his collection many prints and a few pictures, which must also be enumerated under the head of loans. In June he added 205 prints, largely by Hiroshige. Since July, Mr. Ross has added 393 prints, 167 of which were exceptionally fine impressions of Hiroshige's landscape series. At the same time he added five books, as follows: *Kyoka*, — a collection of comic poems, unsigned, but dated 1679 (Yempo 7th). An album containing a few sheets of Toyokuni's *Genji Monogatari* in black and violet, — an early work, undated. Three dress pattern books unsigned and undated, but belonging to the middle eighteenth century. Mr. Ross added also two screens by Matahei, one *kakemono*, with a painting by Matahei of Onono Komachi, and another with a painting by Chosui. This makes in all 598 prints, 5 books, 2 screens, and 2 paintings. Mr. Ross continues his loans of metal and wood works.

Messrs. Yamanaka and Company also continue their loans of gilded bronze Buddhistic sculptures.

In fact, all the loans, with the exception of the bronze statuettes belonging to Mr. Emile F. Williams, were continued as in the year previous.

Mr. Bunkio Matsuki loaned to the Museum in November a set of sixteen *Rakan*, Chinese *kakemono* of great rarity and distinction.

In March, Mrs. C. W. Romney loaned a suit of Japanese armor and some weapons as a memorial to her late husband.

This completes the list of purchases, loans, and donations for the year.

It may be said, though it is impossible to give details of objects so numerous, that with Mr. Ross's and Dr. Bigelow's acquisitions the level of the collection has been sensibly raised. In its purchases the Museum has advanced in new channels, such as wood-carvings and metal works, and has laid the foundation of hitherto unattempted collections.

WORK DONE IN THE DEPARTMENT

Since June a record has been kept of the visitors and students desirous of consulting the collections in the files. These applicants have numbered since that date, eighty, and have had exhibited to them six hundred screens and paintings, and practically all the prints in the portfolio collection.

The work done in the Department has been outlined to a certain extent in the passages dealing with rearrangement and organization. It might be said, however, that the card-catalogue left incomplete by Mr. Fenollosa has been put into such a condition as to render reference to the collection somewhat easier than before.

All the prints admitted to the numbered collections have been described, registered under the artists' names, and filed, while as much of the inscription on each as was important has been recorded in English in the registers.

For the artists whose works are in the exhibition series of portfolios organized by Mr. Cabot, a card-catalogue on improved lines has been formed, having as a basis an alphabetical name-index.

In the matter of repairs it may be stated that the principal preliminary step toward systematic repair work consists in the finding of a competent lacquer-mender. Dr. Weld has put into the Curator's hands permission to mend, through this agency, any object of his which may seem to need repair; and the members of the Committee most interested in the Department have found the sample work submitted by the mender satisfactory. It is, therefore, hoped that during the coming year many objects in Dr. Bigelow's collection also may receive the attention they demand.

Upon the screens the repairs have not proved successful. The test work has been unsatisfactory, and the expense involved promised to be great.

The Department has issued one catalogue during the year, prepared by the Curator, for the exhibition of wood-carvings.

When the present Curator took office, numerous objects, bequeathed or given to the Museum in the past, were found recorded in the registers of the Museum, but not actually numbered. For these, as for current acquisitions by purchase, gift, or bequest, a new register has been undertaken, with a view to establishing a departmental record of the acquisitions that are recorded in the main office.

A similar work has seemed necessary in the case of some quite unrecorded possessions of Dr. Bigelow.

There has further been instituted a record, kept in the journal of the Department, wherein everything is enumerated upon its arrival, and from which at various times it is intended that the lists shall be transferred to the Departmental register of possessions.

I hardly need apologize for the details of a yet imperfect organization, since it will be understood that these, at least in this Department, are the development only of the present. The energy of the previous Curators has been taken up even more than that of the writer, in the mere housing and seating of the vast stores of material with which the Department is charged. Records, labels, inventories, and catalogues are at the moment far more the duty of the Department than efforts in acquisition and criticism, and when these shall have been brought to some measure of efficiency, the rearrangement of the exhibitions, and the care of those objects which are now so rudely conditioned in the storerooms, must follow.

PAUL CHALFIN,
Curator.

REPORT

OF THE KEEPER OF JAPANESE POTTERY

TO THE DIRECTOR OF THE MUSEUM:

Sir, — I have the honor to submit the following brief report on the work of the year.

Aside from numerous interruptions by those who submit their pottery for identification, the time has been principally occupied in the preparation of a guide or handbook to the collection of Japanese pottery. In this handbook it is proposed to republish the outline guide-plates which accompanied the photogravure plates in the large catalogue. It is found that these can be clearly reproduced octavo size, the numbers showing very distinctly, and as each piece is numbered, it is believed that every piece can be accounted for. It is intended to introduce a few signatures of leading potters. Heretofore the only handbooks on the subject of Japanese pottery are the Franks Catalogue in the Art Handbook series of the South Kensington Museum, being a translation of a native report, and *La Céramique Japonaise*, by Uyeda Tokunosuke, with a preface by E. Deshayes, Conservator at the Musée Guimet, Paris. With the extensive collections in our possession, it is believed that a handbook can be prepared which will not only be of great use in studying our collection, to which it will be a guide, but important to the general student of Japanese pottery.

Some progress has been made in identifying pottery which has been acquired since the catalogue was published.

A portion of the large subsidiary collection formed during the arrangement of the main collection by setting aside pieces virtually duplicates was, in 1891, loaned to the Worcester Art

Museum. This has lately been returned, and in its rearrangement the card-catalogue has been completed and a list made of its numbers. The collection may be seen on application to the Director's office. The gifts of the year number twelve, as follows :

FROM KIHACHIRO MATSUKI :

A Sagi-ashi dish.

FROM DENMAN W. ROSS :

Nine pieces of Japanese pottery.

FROM EMILE F. WILLIAMS:

A Raġu tea bowl with mark, Hei.

FROM YAMANAKA & Co.:

A bowl of Koda pottery.

Five objects were purchased at the Marquand sale. The nearly complete character of the collection is indicated by the very few additions made from year to year.

EDWARD S. MORSE,

Keeper of Japanese Pottery.

REPORT

OF THE CURATOR OF THE EGYPTIAN DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM:

Sir, — I have the honor to submit the following report on the work and progress of the Department of Egyptian Art during this first year of its organization.

During the greater part of the year my time has been spent in Egypt, where I have been engaged in the acquisition of material for the collection on the lines laid down in my report of a year ago. That work, to which I shall refer hereafter, kept me in Egypt until the end of July, and on my return to America in October I was able to take up again the work of classification and rearrangement of the collection begun earlier in the year, and to place on exhibition as many of the recent acquisitions as the limited space of the Department allowed.

Since the collection was first begun, its growth had been a slow, but nevertheless a constant one, owing to the regular donations received annually from the Egypt Exploration Fund, and at the organization of the Department last year it had already outgrown the space allotted to it. Now, with the rapid increase in the number and importance of the acquisitions during the past year, and the promise that the collection may continue to grow in a similar way, it seems advisable to add to our exhibition space by the only means at hand in the present building, namely, by utilizing the room now given up to Egyptian and Assyrian casts. This would provide sufficient space to meet most demands during the four or five years remaining before the completion of the new Museum building, and the advantage of being able to place before the public without delay the important originals we are acquiring would far outweigh any objection to the temporary withdrawal of

the casts which it will necessitate. Before leaving America again, in December, I arranged, in accordance with this plan, for the placing on view of some of our latest accessions as soon as the necessary changes could be made, and I hope that gradually the plan may be carried to its completion.

The year has been marked by two unique and beautiful gifts to the collection, both from Mr. Theodore M. Davis, of Newport. The first consists of a collection of glazed porcelains and other objects from the Royal Tomb of Thothmes IV, in the Valley of the Kings at Thebes. This tomb of one of the kings of the eighteenth dynasty was discovered and cleared during the past year by Mr. Davis, with the co-operation of the Egyptian Government, and this gift on the part of Mr. Davis of a considerable part of the objects which fell to his share constitutes one of the most important additions which has yet been made to this Department. It consists of a series of forty-five vases and other objects in blue glaze, each bearing the name of Thothmes IV; seven objects in wood, including a splendidly modelled figure of a panther and an example of wooden low-relief exquisite in detail; as well as two Canopic jars of limestone. These, together with all the other objects found in the tomb, and now in the museum at Cairo, are to be described in a publication of the tomb which Mr. Davis now has in hand.

The second gift from Mr. Davis, and one of the most interesting objects which the Museum possesses, was found by him in a tomb of the same period discovered in clearing the approach to the tomb of Thothmes IV. It consists of a leather garment in the form of a large apron, of the finest and softest gazelle-skin. Except for a solid border and rectangular panel on the breast, the garment is of open network made by cutting the skin with a knife, leaving meshes so fine that they are thread-like in size. With it is the small painted box in which it was found folded up for safe-keeping.

Mr. Davis has also loaned to the Museum an ivory comb (pre-historic Egyptian) and three small heads, of ivory, green glaze, and white marble respectively.

The Egypt Exploration Fund, in its last annual donation recently received, has given us many objects of unusual importance. I had the pleasure last winter of visiting the work carried on by Professor Flinders Petrie on behalf of the Fund at Abydos, and it is partly from his work in clearing the site of the old Osiris temple there, and partly from the work of Messrs. Grenfell and Hunt at Hibeh and Qarara, that the objects forming this donation have come. They include, from Abydos, a number of the ivory figures and objects in glazed porcelain from the unique finds made there by Professor Petrie in the first dynasty level of the temple, and in addition, from the temple itself, a sandstone slab with relief of Mentuhotep III, an inscribed limestone block from the temple of Sankh-ka-ra, as well as an important stele of the fifth dynasty, containing a decree concerning the privileges of the temple and the exemption of the temple servants from liability to public duties. This stele is an especially welcome addition, for the strengthening of the collection on this epigraphical side is one of its most immediate needs. We also had the good fortune to receive from the Fund a considerable amount of Old Empire pottery, including the entire contents of a first dynasty tomb at Abydos, consisting of pottery and vases of alabaster.

From Mr. Francis Bartlett we have received two plaster masks included in his gift of objects of classical art, and since transferred to this Department.

I now beg to report on the progress which I have made in the work of acquiring objects for the collection during the past year here in Egypt, — a work which the interest and encouragement of the Trustees is now enabling me to continue for a second year with even stronger support than before.

At the beginning of this work there were certain well-marked points in the collection where a sequence was either interrupted or periods were entirely wanting; and therefore it was obviously our course to take each want and to fill it out, until we arrived at something approximating a continuous line in the representation of each principal subject. That is to say, let us have in pottery the *main important types* for each period; or in the case of relief

sculpture, at least *one characteristic example* for each period; and so on, leaving the elaboration of our scheme and the addition of less necessary types until we have got our framework nearer completion. Although it may not be possible to carry this plan to its final conclusion on every side in a short space of time, yet if it be laid down as the basis for our work we shall eventually, under favorable conditions, have a collection in which a definite plan of development has been followed out and which consequently must have a real value as a working collection.

May I point out, in illustration, the development which has taken place the past year, in accordance with this plan, in one class of objects, — namely, the glazed porcelains, — partly through the good fortune we have had in the gifts from Mr. Theodore M. Davis and from the Egypt Exploration Fund, but supplemented as well by other examples which we have been able to acquire by purchase. First, we have a number of the rare and very important Old Empire glazes from Abydos, from this donation of the Fund; next, chronologically, come a number of glazed porcelain necklaces and amulets of the Middle Empire and a series of glazed cups and pots of the twelfth to the eighteenth dynasties, which we already had in the collection; and then, with the eighteenth dynasty, comes the unique and beautiful collection of royal glazes given us by Mr. Davis. At this point we were able to carry the sequence on into the twentieth dynasty by the purchase of a splendid series of tiles in polychrome glaze from a palace of Rameses III, representing a procession of Asiatic and African captives taken in the foreign wars carried on by that king, and with a portrait head of the king himself in enamelled glass. These were still further supplemented by the acquisition of a number of good examples of the glazes of the twenty-sixth to thirtieth dynasties, and the later Ptolemaic and Roman periods, which thus completed our material for illustrating, in a continuous outline at least, this side of Egyptian art in its successive stages.

In a similar way the additions have been carried out on other sides of the collection. Chronologically, the greatest demands

for more complete representation were clearly those of the prehistoric period and of the Old and Middle Empires, and the accessions made to fulfil these needs in part are the most important ones to record in the progress of the work as a whole.

For the prehistoric period they include: a series of about one hundred flint arrow-heads, lance-heads, and knives, illustrating the most perfect skill in the flint-working of this period; also flint and horn bracelets, bead and shell necklaces, slate palettes in the many characteristic forms of birds, fish, turtles, and hippopotami, and various examples of pottery of the "white cross-line" and "decorated" types.

For the Old Empire: flint knives of the first and second dynasties, showing the deterioration in the working of flints at this period, owing to the increased use of the metals; bronze models of some of the early forms of implements and tools of the fourth dynasty; an important group of forty-five vases and bowls of alabaster, diorite, volcanic ash and slate, ranging from the beginning to the end of this empire; and several important types of the pottery of the fourth to the sixth dynasties. But only a preliminary announcement can be made, for the present, of our most important accessions, dating from this period,—namely, two complete mastaba chambers of the fifth dynasty, from Sakkara, which our Museum has been able to acquire from the Egyptian Government through the friendly interest and assistance of Professor Gaston Maspero, the Director-General of the Department of Antiquities.

Both these mastabas come from that part of the field at Sakkara just north of the Step-Pyramid and from the immediate vicinity of the well-known Tomb of Ti. The chambers are approximately of the same size,—about four metres long, two metres wide, and four metres high inside,—and the interior walls of both chambers, which are of finely worked limestone, are completely covered with painted low relief of the most beautiful and delicate quality, representing many and varied scenes from the life and customs of the Old Empire.

The size and weight of these chambers is so great that we cannot hope to place more than a selection of blocks upon exhibition in the present Museum, but with the completion of the new Museum, and provision for the complete reconstruction of the mastaba chambers, it will be possible to admit several visitors at a time to the interior of each mastaba, where a close inspection or study of the reliefs may be made at will.

In the case of one of the chambers, a corner remained unfinished, and here the technique of relief sculpture can be followed from the first preliminary drawing in outline, through the various stages in the work, to the painted and finished relief. It is hardly possible to estimate the added importance which the possession of such an amount of the finest Old Empire relief will give to our Egyptian collection as a whole, and to its value as a medium of study from originals.

In considering, finally, the last of the periods to which some of the most important accessions of the year belong,—that of the Middle Empire,—we have been able at least to make marked additions to our collection of the sculptures of that period. They include a stele with painted relief, of the early part of that empire; two finely modelled wooden statuettes (*ca.* 30 cm. in height) of the twelfth dynasty from Assiut; and a series of three groups of painted wooden sculptures of the same period, from El Bersheh, representing characteristic pursuits of the time,—one, a model granary; another, a pair of oxen with driver behind; and the third, a procession of men with water-skins upon their backs. But the main addition consists of a collection of objects acquired from excavations recently carried on by M. Chassinat, partly on behalf of the Louvre, in the rock-tombs of the twelfth dynasty at Assiut.

This collection includes a number of fine wooden statuettes, groups of painted wooden sculptures more elaborate in form than those from El Bersheh mentioned above, and many smaller objects; but the *chef d'œuvre* of the collection is a wooden statue, three-quarters life-size. The figure is represented standing, in a characteristic position,—the left leg in advance, the

right hand extended and grasping a staff as a support. The eyes are of enamel, on the head is a massive black wig, and a short white skirt reaches from the waist barely to the knees.

The statue, which is in an admirable state of preservation, shows a skill in modelling rarely met with in work of this size, and will make a notable addition to the sculptures of the Museum.

ALBERT M. LYTHGOE,

Curator.

GIRGA, UPPER EGYPT,

February 5, 1904.

REPORT OF THE KEEPER OF PAINTINGS

TO THE DIRECTOR OF THE MUSEUM :

Sir, — I have the honor to submit the following report on the collection of paintings for the last year.

During the period covered there have been accessions so numerous and of a quality so fitted to enhance the brilliancy and importance of the collection, as to mark the year as an exceptionally fortunate one. It may be said that the advance of the collection is almost entirely due to these accessions, for in other provinces, that of organization and installation especially, no developments of like importance have taken place. In this field, however, it may be said, that the Keeper's quarters have benefited sensibly by removal to newly adapted rooms in the attic. In the galleries and store-rooms, the old and defective conditions remain for future betterment, the only radical improvements being those wrought by a change of color on the walls of the Fifth Gallery, and the rehanging of the pictures. But however little the organization and arrangement of material may have been advanced toward adequacy, the accessions of the material itself have been the main feature, and have enlisted the main effort of the year.

The principal accessions by gift or bequest during the period covered have been, in order of date, as follows :

Bequest of Mrs. S. D. Warren — the Susan Cornelia Warren Bequest — of a sum of money with which the Museum was enabled to purchase out of the collection formed by the testatrix, the principal accessions of the year in the group of Old English and Modern French pictures, as well as the excellent Pieter de

Hoogh of the Dutch group. In intimate connection with this increase, came the great picture by Michael Wohlgemuth in the German group, an acquisition of signal importance to the Museum. These pictures are as follows :

Sir Thomas Lawrence, Lord Lyndhurst.

“ “ “ Lady “

Richard Wilson, Landscape, Tivoli.

Jules Dupré, Landscape, “On the Cliff.”

N. Diaz de la Peña, “Descent of the Bohemians.”

Charles Bague, “Turkish Sentinel.”

J. L. Gérôme, “L'Eminence Grise.”

Pieter de Hoogh, Dutch Interior.

A. L. Barye, Tiger.

“ “ “ Stag.

Gift of the children of Susan Cornelia Warren :

Michael Wohlgemuth, Death of the Virgin.

At a slightly subsequent date, another most important group of pictures was placed in the hands of the Museum, by Mrs. Josiah Bradlee, as the bequest of her husband. It consisted of four works of the French Romantic movement, and a single remarkably fine example of Bonington, — a group of pictures which cast as much lustre upon the Museum collection as upon the character of that from which they were detached. They are as follows :

Eugene Delacroix, Descent from the Cross. Sketch.

“ “ Christ on the Sea of Galilee.

A. G. Decamps, “Don Quixote.”

N. Diaz de la Peña, “Venus and Cupid.”

Richard Parkes Bonington, “La Visite.”

Nearly contemporaneous with this gift was that from the owners of the Boston Museum made through David P. Kimball, Esq. It consisted of the great canvas by Thomas Sully, representing Washington Crossing the Delaware, for many years familiar to visitors at the old theatre, and of the excellent copy by Rem-

brandt Peale, after Lawrence's portrait of the Duke of Wellington. Neither of these works has been as yet shown by the Museum.

The loans have included the material of three special exhibitions, one of which appears, at the time of writing, complete in the Third Gallery. The first of these was the loan of twenty-seven paintings by Hendrick Willem Mesdag from Mrs. H. Sues Artz; the second, the loan of the twenty recent portraits by John Singer Sargent, brought together through the courtesy of their various owners; and the last, that of Theodore M. Davis, Esq.

During the early part of the year the effort made by the Director to bring together the works then being executed by Mr. John Singer Sargent resulted so successfully that, with but two exceptions, all these portraits were placed for an extended period on exhibition in the Fifth Picture Gallery. Here they were shown to the concourse of people brought to Boston in July by the National Educational Association, and to an unusual number of students throughout the summer. The exhibition closed with the month of August.

Upon the removal of Mr. Sargent's works, the Third, Fourth, and Fifth Galleries were rehung with works of periods subsequent to the seventeenth century. They remained in this familiar order until the loan of Mr. Davis's pictures made necessary their present arrangement.

Mr. Davis's loan collection, which occupies the Fourth Gallery for the winter, comprises twenty examples, nineteen of which are hung, and all but two of which are examples of portraiture, Italian, Dutch, English, or Spanish. They range from the fifteenth to the nineteenth century, and comprise typical works by Catena, Moroni, Goya, Guilio Campi, and Mierevelt.

Associated with Mr. Davis's pictures were exhibited three out of four loans from an anonymous source, each excellent, two representing the sketching manner of Constable, and the third a sumptuous example of Sir Joshua Reynolds' brushwork.

A detailed list of the loans of the year is as follows :

ANONYMOUS.

Five oil paintings : "Portrait of a Child in the Costume of Henry VIII," by Sir Joshua Reynolds ; "Landscape," by Richard Parkes Bonington ; two Landscapes, by John Constable ; "Portrait of Miss Webster," by George Romney ; and a water-color study by Peter de Wint.

NATHAN APPLETON, New York.

"Portrait of Thomas G. Appleton," by Frederic P. Vinton.

WILLIAM S. APPLETON.

"Head of a Lady," by Thomas Sully.

MRS. H. SUES ARTZ, The Hague, Holland.

Twenty-seven oil paintings, by Hendrick Willem Mesdag.

FRANK W. BENSON.

"Girl with a Shell," by F. W. Benson.

CHARLES DAVIS, JR.

"Portrait of Aaron Davis," by Gilbert Stuart.

THEODORE M. DAVIS, Newport, R. I.

Twenty oil paintings : Two portraits, by M. J. Mierevelt ; The "Donna Laura Minghetti Leonardo" ; "Virgin and Child," by Hans Memling ; "Unknown Man," Dutch seventeenth century ; "Duchess Visconti of Genoa," by G. A. Boltraffio ; "Lucretia Alardi" and "Portrait of a Man," by G. B. Moroni ; "A Tiburcio Perez," by Goya ; "Head of a Man," School of Rubens ; "Portrait of a Venetian Nobleman" and "Portrait of Benedetto Varchi," by Tintoretto ; "One of the Ventimiglia Family," by Sebastian del Piombo ; "Virgin and Child, St. John and Angel," by F. Francia ; "Portrait of a Woman," by F. Bol ; "Andrea Gritti," by V. Catena ; "Miss Pole-Carew," by George Romney ; "Portrait of an Old Man," attributed to G. Campi ; "Portrait of Mrs. Gilchrist," by Sir H. Raeburn ; "Portrait of a Man," French, sixteenth century.

MISS EMILY DECOMBES.

Three water-color sketches, by C. B. Manfra.

FRANK L. DUNNE.

"The Politicians," by I. M. Gaugengigl.

IGNACE M. GAUGENGIGL.

"The Isles of Shoals," by I. M. Gaugengigl.

DR. SAMUEL A. GREEN.

A pastel "Portrait of Joseph Green," by John Singleton Copley.

J. D. ICHENHAUSER, New York.

A water-color by J. M. W. Turner, "Cattle Drinking at a Pool."

MRS. PHOEBE A. JENKS.

"Portrait of Master Coolidge," by Mrs. Jenks.

WILTON LOCKWOOD.

"Portrait of John La Farge," by Wilton Lockwood.

ERNEST W. LONGFELLOW.

Three oil paintings: "Landscape with Pond," by J. Weiss;

"Entrée au Port de Trouville," by E. Boudin; "Egyptian Landscape," by E. W. Longfellow.

A. LAWRENCE LOWELL.

"A Peaceful Hour," by I. M. Gaugengigl.

MRS. DANIEL MERRIMAN.

Two oil paintings: "Landscape," by Boudin, and "Lady with a Guitar," by Sir Thomas Lawrence.

WILLIAM W. NEWELL.

A copy of Titian's "Portrait of Paul III," in Naples.

ESTATE OF MRS. LOUISA C. A. NIGHTINGALE.

Eight oil paintings: "Portrait of Rebecca Boylston," by John Singleton Copley; "Portrait of Lucy Boylston Rogers," by John Singleton Copley; two "Portraits of Ward Nicholas Boylston," by Gilbert Stuart; two Portraits, by Lincoln; "Portrait of a Lady," by Jane Stuart, and one by Chester Harding; also a pastel "Portrait of Mrs. Gill," by John Singleton Copley.

MRS. LILLA CABOT PERRY.

"Girl with a Red Hat," by Mrs. Perry.

JOHN BRIGGS POTTER.

A drawing by J. B. Potter, "Portrait of Mrs. Zilpha Brown Briggs."

FRANK H. RICHARDSON.

"A Summer Evening," by F. H. Richardson.

MISS FRANCES S. ROGERS.

"Portrait of John Gray," by John Singleton Copley.

DENMAN W. ROSS.

Twelve water-colors, by Robert D. Gauley, George H. Hallowell, and Dodge Macknight.

JOSEPH LINDON SMITH.

A copy in oil of a bull from a relief in the Roman Forum, by J. L. Smith.

MISS H. ELIZABETH SNOW.

“Portrait of Lady Pepperell and her Sister,” by Blackburn; three pastels, “Portraits of Mr. and Mrs. Joseph Green,” by John Singleton Copley, and “Portrait of Charles Apthorp,” by Copley; a crayon “Portrait of Mrs. Upham,” by Seth Cheney, and two water-colors, by Bantin and Pritchard respectively.

EDMUND C. TARBELL.

“The Venetian Blind,” by E. C. Tarbell.

ABBOTT H. THAYER.

“A Memorial to Robert Louis Stevenson,” painted by Abbott H. Thayer.

MRS. JOHN L. THORNDIKE.

Two oil paintings: “Still Life,” by J. D. de Heem, and an old copy of Tintoretto’s “Miracle of St. Mark.”

VARIOUS LENDERS.

Twenty portraits by John Singer Sargent:

Judge W. C. Loring. Lent by Judge Loring.

Mrs. F. Gordon Dexter (drawing). Lent by Mrs. Dexter.

Edward Robinson, Esq. Lent by Miss H. M. Robinson and Mrs. Alexander Strong.

Mrs. Fiske Warren and her daughter. Lent by Mrs. Warren.

Mrs. Charles P. Curtis, Jr. Lent by Mrs. Curtis.

Mrs. William C. Endicott, Jr. Lent by Mrs. Endicott.

Phillips Brooks Robinson, Esq. (drawing). Lent by Mrs. Edward Robinson.

Rabbi Charles Fleischer (drawing). Lent by Dr. Fleischer.

Mrs. Gardiner G. Hammond. Lent by Gardiner G. Hammond, Esq.

Charles M. Loeffler, Esq. Lent by Mrs. John L. Gardner.

Miss Ethel Barrymore (drawing). Lent by J. Montgomery Sears, Esq.

Mrs. Joseph E. Widener. }
Peter A. B. Widener, Esq. } Lent by Joseph E. Widener, Esq.

Mrs. J. William White. Lent by Dr. J. William White.

James Whitcomb Riley, Esq. Lent by the Board of Directors of the Indianapolis Art Association.

A. J. Cassatt, Esq. Lent by the Pennsylvania Railroad Company.

Dr. S. Weir Mitchell. Lent by the Mutual Assurance Company, Philadelphia, Penn.

Henry L. Higginson, Esq. Lent by the Harvard Union.

VARIOUS LENDERS — *continued.*

Mrs. Arthur Lawrence Rotch. Lent by Arthur Lawrence Rotch, Esq.

General Leonard Wood. Lent by Mrs. Leonard Wood.

GEORGE R. WHITE, New York.

“Portrait of Miss Hill,” by John Singleton Copley.

CHARLES H. WOODBURY.

“Maine Coast,” by Charles H. Woodbury.

Among acquisitions by purchase, the principal were these :

THE IZARD PORTRAIT, by Copley. From the Edward Ingersoll Browne Fund.

ANNA MARIA DE SCHODT, by Van Dyck. One half from the Isaac Sweetser Fund, one half an anonymous gift.

“DANAË AND THE SHOWER OF GOLD,” by Rembrandt. From the Martha Ann Edwards Fund.

HEAD OF AN OLD MAN (Rembrandt's father), by Rembrandt. From the Arthur Rotch Fund.

XAVIER GOYA?, by F. J. Goya y Lucientes. From the income of the Julia Bradford Huntington James Fund.

“CHEVAUX DE COURSE,” by E. Degas. From the William Wilkins Warren Fund.

Of the foregoing, the Izard portrait ranks among the best Copleys, and may be regarded as standing with the “Watson” at the head of the Museum possessions by this master.

The Anna Maria de Schodt was conspicuous among the pictures of the Van Dyck Exhibition held at Antwerp, 1899, and in London, 1900, Burlington House. While the only work by the master the Museum possesses, this picture must always be resorted to by students, as one of the accepted documents of his career.

The “Danaë and the Shower of Gold” is familiar through a long stay at the Museum, as a loan from the late Francis Brooks. The story of the picture was given in the last annual report. The work was purchased by the Museum in July.

The “Head of an Old Man,” supposed to be Rembrandt's father, is a picture long known to some of the students of

Rembrandt, and a matter of congratulation to the Museum as an acquisition.

The Xavier Goya comes from the Pacully Collection, is in admirable condition, and shows the art of the painter in a form at once agreeable and highly characteristic.

The "Chevaux de Course," by Degas, selected with great care by the advisers of the Museum, is the only representative of the master's work that the Museum possesses; and while showing only one phase in a career that has had so many, is, nevertheless, a just expression of the artist's point of view, of his power in delineation and color, and notably of his most charming execution.

Other purchases have been as follows:

PORTRAIT OF JOHN INMAN, by Henry Inman. From income of the Sylvanus A. Denio Fund.

TWO SKETCHES by Meissonier.

PORTRAIT OF FANNY KEMBLE, by Thomas Sully.

TWENTY REPRODUCTIONS IN COLOR of drawings by Edgar Degas. From the income of the Abbott Lawrence Fund.

The most obvious change in the galleries was the removal of the large canvas by Regnault to a conspicuous position on the axis of the gallery series, and the consequent freeing of the wall on which it has so long remained a fixture. In the rearrangement which followed, French pictures of the last three-quarters of the nineteenth century were arranged to fill somewhat more than half the Fifth Gallery, and works by modern American painters were established on the other walls.

The Third Gallery was devoted to English and French works of the eighteenth and nineteenth centuries.

In the Second Gallery only a few minor changes were made when the Izard portrait was hung. The "King Lear" of Benjamin West was replaced after a process of recovering the surface.

In the First Gallery an almost complete redistribution of pictures was effected with the purpose of bringing the schools

represented into a more apparent relation. The effort originated in the attempt to house with due prominence the remarkable Rogier van der Weyden, which for over a year had been absent from the walls under the Keeper's hands. Many lost portions of the surface having been restored to view, and the deterioration of the panel having been arrested, the picture was once more exposed at the head of the gallery. On the corresponding wall was placed the splendid Michael Wohlgemuth, and the paintings of the Dutch and Flemish masters. The Italian and Spanish were placed in improved sequence on the long walls. At the bottom of the room were established the pictures of the Italian Primitives.

Except during his three months of absence, the Keeper's work upon the old and impaired canvases of the collection has consisted, as for a long time it must, in supplying exhausted elements in the vehicles, and in arresting the splitting of wooden panels, and the deterioration of gesso grounds.

From September to January the Keeper travelled in Europe to inspect the methods of the principal galleries with regard to the preservation and restoration of pictures.

Some advances in the ordering of the activities of the Department can be recorded. It has not been thought advisable to issue a catalogue of the pictures for distribution to the public, but new labels have been uniformly placed upon all the pictures. Moreover, for the detailed information of the Trustees and the Committees engaged upon the work of the new Museum, an inventory of the entire body of the pictures — possessions as well as loans — was prepared. This gives the number of the pictures, the dimension of the outside frame, the name of the artist, his school or country, and finally a rudimentary gradation according to the merit of the work.

In connection with this list, the card-catalogues were revised and their deficiencies supplied as far as the present system permits. But it was made evident, in connection with this attempt, that a more adequate catalogue, or that additional divisions of the present one are greatly needed.

The list of pictures just described has served as a basis for a report to the committees on the proposed building of the new Museum, in regard to the needs of the section to be devoted to paintings, and the manuscript may, it is hoped, be put into printed form for more convenient reference in the future.

PAUL CHALFIN,
for JOHN BRIGGS POTTER,
Keeper of Paintings.

REPORT OF THE ASSISTANT IN CHARGE OF TEXTILES

TO THE DIRECTOR OF THE MUSEUM :

Sir, — I have the honor to submit the following report on the Collection of Textiles for the year just ended.

There have been no important changes in the arrangement of the collection. Some minor alterations were made in the store-room, to accommodate the increasing number of specimens in the allotted space. Until the Museum moves to larger quarters, undesirable combinations in regard to varieties and kinds must be resorted to, in spite of the advisability of a more scientific classification.

The total number of accessions for the year is one hundred and nineteen, of which one hundred and one are gifts, and eighteen purchases.

The first accession of the year, and one of the most important, was a fragment of a Persian silk rug, purchased from the income of the James Fund, at the sale of the Marquand Collection in New York. It is extremely fine, having about six hundred knots to the square inch, and is about six feet long by two feet wide. It is probably part of the main border of a large rug. The pattern, on a rose ground, consists of ornamental bands of ivory-yellow forming a framework around vines, flower forms, fish and dragon devices, in pale green, yellow, blue, and pink, and is unique. This fragment is supposed to belong to the late fifteenth or sixteenth century.

The other purchases are one tunic and sixteen fragments of Coptic weaving, from graves at Akhmin, Egypt.

LISTS OF GIFTS

MRS. GEORGE LINDER.

12 pieces of lace, including 3 pieces laces, 2 pieces Venetian (*punto in aria* and *punto a rete*), 2 pieces Genoese, 2 pieces Binche, 2 pieces Mechlin, 1 piece German.

MISS LOUISE M. NATHURST.

2 saddle-bag rugs, one of them a Saristan; 1 piece lace (*punto tirato*); 3 Egyptian caps.

MRS. EDWARD ROBINSON.

1 Cretan crêpe shirt; 2 embroidered tunics from India.

MRS. FRANKLIN MARLAND DARRACOTT.

1 infant's dress, embroidered, and cap to match.

PROFESSOR A. H. BUCK.

1 Cashmere shawl.

SAMUEL B. DEAN.

1 piece Venetian lace (*merletto a fuselli*).

DR. SAMUEL A. GREEN.

12 pieces silk, velvet, etc.

DENMAN W. ROSS.

64 pieces including: 6 rugs, 3 fragments of rugs, 1 Persian velvet hanging, 2 Persian brocade hangings, 1 Persian silk scarf, 1 piece Persian velvet, 4 pieces Persian brocade, 2 Damascus coats (*abas*), 1 piece Damascus tapestry, 1 piece fourteenth century Saracenic damask, 2 Chinese robes, 2 pieces Chinese tapestry, 2 Chinese hangings, 3 painted hangings from the Philippines, 1 Japanese brocade hanging, 1 Japanese embroidered hanging, 3 pieces Italian velvet, 1 piece Italian damask, 1 piece Italian brocade, 1 piece Spanish brocaded velvet, 1 piece Indian brocade, 2 Indian embroidered tunics, 1 piece Turkish embroidery, 1 piece Rhodian embroidery, 14 pieces miscellaneous brocades, 4 pieces lace, and 2 Egyptian caps.

Of the rugs given by Mr. Ross, two are fine examples of Ghiordes prayer-rugs of the eighteenth century, one is Persian of the sixteenth century, one Daghestan of good quality, and the remaining two are khilims, presumably Persian. Two fragments of sixteenth century Persian rugs are especially important additions to the collection. One of them is the counterpart of

the border medallions in the famous "Ardebil Rug" in the Victoria and Albert Museum.

The loans received in 1903 were four Mexican serapes from Sylvester Baxter, two wall tapestries from Frank Gair Macomber, one piña scarf from Miss Eva A. Henry, two wall tapestries from Mrs. Arthur Astor Carey, and six Oriental rugs from Theodore M. Davis.

In June, some changes were made in the exhibit in the Textile Gallery, in order that the selection there should be suggestive of the importance of the collection to students of decoration, the new arrangement being made with a view to the visit of the National Educational Association in July, and to the course in the theory of design given by Mr. Ross at the Harvard Summer School.

Late in November, the Textile Gallery was closed for the preparation of a special exhibition of lace, which was opened on the evening of December 18th, to remain on view for several months. The pieces shown, three hundred and twenty-five in number, are all from the collection belonging to the Museum, and were selected and placed in the cases under the supervision of Samuel Bridge Dean, who has arranged them systematically to give a comprehensive illustration of the development of lace-making.

The work done on the collection has been mainly the registering and mounting of new specimens. In the autumn the large wall tapestries were taken down for an annual cleaning, and many of them were repaired. During the summer the laces were catalogued and rearranged.

The use of the collection is steadily increasing. It is consulted almost daily by students of decoration and workers in the arts and crafts, while a growing appreciation of it is shown among other visitors to the Museum.

JENNY BROOKS,
Assistant in Charge.

REPORT

OF THE ASSISTANT IN CHARGE OF PHOTOGRAPHS

TO THE DIRECTOR OF THE MUSEUM :

Sir, — I have the honor to submit the following report on the Collection of Photographs for the year just ended.

The accessions to the collection number 1423 photographs. Of these 912 are by gift or bequest, 458 are by purchase and 53 are plates issued by the "Kunsthistorische Gesellschaft für Photographische Publicationen" during the years 1902 and 1903, these having been transferred from the Library of the Museum.

The bequest of Gen. Charles G. Loring comprises 759 miscellaneous photographs of Egypt. Next in importance is the gift of Messrs. Durand-Ruel of 145 photographs of paintings and pastels by Edgar Degas. Other donations are as follows: a portrait of Fra Paolo Sarpi by Palma Giovane, from Mr. D. R. Slade; portraits of Gersham and Hannah Flagg by Robert Feke, of James Flagg by Smibert (?) and of Polly Flagg by Blackburn, from Mr. Baldwin Coolidge; a portrait of Major Henry L. Higginson by J. S. Sargent, from Curtis and Cameron; a photograph of the bronze bust of Dante in the Naples Museum from an anonymous donor and a photograph of "The Enthronement of the Virgin" by Jean Fouquet, from Miss Alicia M. Keyes.

From the income of the Benjamin Pierce Cheney Fund 458 photographs of Egypt have been purchased. These were selected during the summer, in Cairo, by Mr. Albert M. Lythgoe, Curator of the Department of Egyptian Art.

During the year 3225 photographs have been registered and 2496 catalogued and titled; a miscellaneous lot of 468, received

from various sources in past years, has been assorted; 288 have been removed from old mounts and prepared for remounting, and all duplicates, and photographs of which better prints appear in the collection have been set aside, the cases rearranged and the card-catalogue revised accordingly.

The number of visits of persons who have consulted the photographs is 329. Of these visits, 168 have been from students in the School of the Museum, 91 from outside students and others and 70 from teachers.

Twice in January photographs of French Architecture were lent for use in private schools, but in accordance with the vote passed in February "That it is not the policy of the Museum to provide for the general circulation of its photographs," with but one exception, — when 14 were sent to illustrate a lecture at the Boston, Public Library, — no photographs have since been lent outside the Museum; 869 have been used in the galleries, however, in connection with 29 lectures, and 5 classes have made liberal use of them in the Photograph Room.

HELEN F. PETTES,
Assistant in Charge.

December 31, 1903.

GENERAL COLLECTIONS

The accessions to the general collections during the year 1903 have been as follows :

PURCHASES

WITH THE JAMES FUND :

Casts of two Syrian doorways.

Cast of the Borobodoer Gate, Java.

One Rhodian and two Persian tiles, and two pieces of Cordova leather, from the Marquand Collection.

Two Persian tiles.

DONATIONS

IN MEMORY OF MISS HARRIET SARAH WALKER, GIVEN BY HER SISTER, MISS MARY SOPHIA WALKER, AND TO BE REGARDED AS A BEQUEST FROM THE FORMER :

Fifty-seven miniatures, mainly of the Bourbon and Bonaparte families ; a shell cameo of Napoleon ; and a cross of the Legion of Honor.

FRANCIS BARTLETT :

Full-size cast of the statue of Gattamelata, by Donatello, at Padua.

MRS. ALICE BRADLEE :

A Venetian glass dish.

BEQUEST OF MRS. ARTHUR CROFT :

Twenty watches, mainly English and French of the middle of the eighteenth century ; a Norwegian silver tankard ; a collection of autographs.

MISS MARIA E. DANIELL :

A miniature, by Richard M. Staigg, "Portrait of an Officer," and a silver pocket toilet-case.

MRS. FRANKLIN MARLAND DARRACOTT, New York :

Infant's embroidered dress and cap.

EDWARD W. EMERSON, Concord :

A cast of the bust of Paul Jones, by Houdon, in the Pennsylvania Academy of Fine Arts at Philadelphia.

MRS. THOMAS GAFFIELD :

An illuminated manuscript book of devotion, French, fifteenth century.

ISAAC ORR GUILD :

A Wedgwood pitcher, early "cameo ware," and an Italian mantelpiece of white marble.

BEQUEST OF WILLIAM HOMER, THROUGH MRS. CHARLES DAVIS, JR.

Eighteen pieces of Italian, Rhodian, and Hispano-Moresque pottery, and eleven pieces of armor.

MISS LOUISE M. NATHURST :

Two small Mexican stirrups of leather.

MRS. RICHARD M. STAIGG :

A miniature of Washington Allston, by Richard M. Staigg : a replica of one painted from life in 1841.

The loans of the year have been as follows :

HEIRS OF MRS. FREDERICK LOTHROP AMES, MISS MARY S. AMES, MRS. R. C. HOOPER, FREDERICK LOTHROP AMES, OLIVER AMES, AND JOHN S. AMES.

A renewal of the loan of the collection of jades, crystals, ivories, lacquers, porcelains, etc., formerly in the name of Mrs. Frederick Lothrop Ames.

MISS ELLEN W. COOLIDGE :

A fluted jade dish, Chinese.

THEODORE M. DAVIS, Newport, R. I.

Four pieces of Persian porcelain.

Three pieces of ivory carving, French.

MR. AND MRS. GEORGE W. HAMMOND :

Seventeen silver dishes, ornaments, etc.

MISS EVA A. HENRY :

A piña scarf.

ANONYMOUS LOAN :

Three small bronze groups, by Auguste Rodin. *

MISS LAURA COOMBS HILLS :

Two miniatures, by Miss Hills, "The Red Flower" and "Portrait."

MISS FRANCES R. MORSE :

A gold spiral bracelet, from Alexandria.

ANNUAL SUBSCRIBERS

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Abbot, Edwin Hale
Abbott, Gordon
Abbott, Holker
Abbott, Mrs. Jere
Adams, Adoniram J.
Adams, Charles Francis
Adams, James
Agassiz, Alexander
Agassiz, Mrs. Louis
Ahl, Mrs. Daniel
Ahl, Leonard D.
Alden, George E.
Alexander, Ebenezer
Alford, Mrs. O. H.
Allen, Charles
Allen, Francis Richmond
Allen, Frank A.
Allen, Miss M. Josephine
Allen, Miss M. L.
Allen, Miss Rosamond
Allen, Mrs. Samuel Seabury
Allen, Thomas
Allen, Mrs. Thomas
Ames, Mrs. Charles H.
Ames, James Barr
Ames, Mrs. James Barr
Ames, Miss Mary S.
Ames, Oliver
Ames, Mrs. Oliver
Amory, Arthur
Amory, Francis I.
Amory, Frederic
Amory, William
Andrew, Miss Edith

Andrews, Edward Reynolds
Andrews, Miss Ellen
Angell, Henry C.
Anthony, S. Reed
Appleton, Mrs. William
Appleton, William S.
Armstrong, Mrs. George E.
Arnold, Howard Payson
Aspinwall, Mrs. William H.
Atkins, Mrs. Edwin F.
Atkinson, Charles Follen
Ayer, Mrs. Frederick
Ayer, James B.

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Bacon, Mrs. Francis E.
Bacon, Josiah E.
Bacon, William B.
Bailey, Miss Elizabeth H.
Baker, E. Frank
Balch, Joseph
Baldwin, Charles H.
Ball, George H.
Bangs, Mrs. Edward
Bangs, Miss Elizabeth S.
Barnard, James M.
Barnes & Dunklee
Barron, Clarence W.
Bartlett, Francis
Bartlett, Miss Mary F.
Bartlett, Miss Mary H.
Bartol, Miss Elizabeth H.
Batcheller, Mrs. Alfred H.
Bates, Arlo
Bates, Miss Ella S.

Bates, Isaac C.
Bates, Miss Mary Douglas
Batt, Charles R.
Baylies, Walter C.
Bazeley, Mrs. William A. L.
Beal, James H.
Beal, Thomas Prince
Beebe, E. Pierson
Beebe, Franklin H.
Beech, Mrs. Herbert
Bemis, Albert F.
Bemis, Frank B.
Bemis, Mrs. John W.
Berry, George W.
Berry, Mrs. George W.
Berry, Horace W.
Bigelow, Miss Adeline A.
Bigelow, Alanson
Bigelow, Henry Forbes
Bigelow, Miss Mary A.
Bigelow, Mrs. Prescott
Bigelow, William Sturgis
Bird, Charles S.
Black, George N.
Blackall, Clarence H.
Blake, Mrs. Arthur W.
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Blake, E. Nelson
Blake, Francis
Blake, George F.
Blake, Mrs. S. Parkman
Blake, Thomas D.
Blake, William P.
Blanchard, Miss Sarah H.
Blaney, Mrs. Dwight
Bliss, Edward P.
Blodget, William
Boardman, Miss E. D.
Boardman, T. Dennie
Boott, Francis
Borden, Miss Caroline
Bosson, Albert D.
Bowditch, Alfred
Bowditch, Charles P.
Bowditch, Miss Charlotte
Bowditch, Henry Pickering

Bowditch, William I.
Bowen, Henry J.
Bowen, James W.
Bowen, John T.
Bowlker, Mrs. T. James
Boyd, Mrs. James T.
Bradford, Mrs. Charles F.
Bradford, Edward H.
Bradford, Mrs. Edward H.
Bradlee, Mrs. Josiah
Bradley, Miss Abby A.
Bragdon, Charles C.
Braman, James C.
Brandeis, Mrs. Louis D.
Bremer, Mrs. John L.
Brewer, Mrs. Joseph
Brewer, Mrs. Thomas M.
Brewster, William
Brooks, Charles H.
Brooks, Peter C.
Brooks, Shepherd
Brown, Miss Alice W.
Brown, Miss Augusta M.
Brown, Charles H. C.
Brown, John Murray
Brown, Samuel Newell
Bryant, John
Buck, Mrs. David
Bullard, George E.
Bullard, Stephen
Bullard, William N.
Bullard, Mrs. William S.
Burgess, Mrs. George
Burnett, Harry
Burnett, Robert M.
Burnham, Henry D.
Burnham, John Appleto
Burr, Allston
Burr, Mrs. Charles C.
Burr, Isaac T.
Burr, I. Tucker, Jr.
Burr, Miss Lucy W.
Burrage, Albert C.
Burrage, Mrs. Alvah A.
Bush, J. Foster
Bush, S. Dacre

Butler, Edward K.
Butler, William E.
Cabot, Arthur Tracy
Cabot, Charles M.
Cabot, Mrs. Edward C.
Cabot, Hugh
Cabot, John H.
Cabot, Mrs. Joseph S.
Cabot, Mrs. Samuel
Cabot, Walter C.
Carpenter, Frederick B.
Carpenter, Mrs. George O.
Carr, Samuel
Carter, James Richard
Carter, Mrs. J. W.
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Cary, Mrs. Edward M.
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Case, James B.
Cavanagh, George H.
Chadwick, Mrs. C. C.
Chandler, Miss Alice G.
Chandler, Francis W.
Chandler, John G.
Channing, Miss Eva
Channing, Walter
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Chapin, Horace D.
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C., E. S.
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Clark, Joseph H.
Clementson, Sidney
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Codman, Edward W.
Codman, James M.
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Coolidge, J. Randolph
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Coolidge, J. Templeman, Jr.
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Coolidge, T. Jefferson
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Crocker, Mrs. Uriel H.
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Cummings, Mrs. Charles A.
Curtis, Allen
Curtis, Mrs. Allen
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Curtis, Benjamin
Curtis, Charles P.

Curtis, Mrs. Charles P.
Curtis, Charles P., 3d
Curtis, Miss Evelyn
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Curtis, Mrs. Greely S.
Curtis, Hall
Curtis, Henry P.
Curtis, Horatio Greenough
Curtis, Mrs. James F.
Curtis, Louis
Cushing, Robert M.
Cushing, Miss Sarah P.
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Daland, Tucker
Dalton, Charles H.
Dalton, Mrs. Charles H.
Dana, Charles S.
Dana, Mrs. Richard H., Jr.
Dana, Samuel B.
Daniels, Nathan H.
Darling, Herbert L.
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Dean, Mrs. John
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Delano, Miss Julia
Demmon, Daniel L.
Dennie, James
Dewey, Daniel
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Dexter, Gordon
Dexter, Philip
Dexter, William S.
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Dorr, George Bucknam

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 A Friend
 Frothingham, Edward
 Frothingham, Mrs. Frederick
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 Gardner, George P.
 Gardner, William Amory
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 Gibson, George A.
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 Goodwin, Miss Eliza
 Goodwin, Miss Frances
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Higginson, Mrs. Francis Lee
Higginson, Henry Lee
Higginson, Mrs. Henry Lee
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Hill, Mrs. Adams Sherman
Hill, Francis A. C.
Hill, James Edward R.
Hill, William H.
Hills, Edwin A.
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Homans, Robert
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Hooper, Miss Fanny

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Houghton, Clement S.
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Howe, Henry S.
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Hubbard, Eliot
Hubbard, Lucius L.
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Hudson, Woodward
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Hunnewell, Henry S.
Hunnewell, James F.
Hunnewell, Walter
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Hunt, Mrs. William D.
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Hutchins, Constantine F.
Hutchins, Edward W.

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Jackson, Charles
Jackson, Charles C.
Jackson, Charles L.
Jackson, Edward
Jackson, Ernest
Jackson, Miss Marian C.
Jackson, P. T., In memory of
Jackson, Captain William H.

James, George Abbot
 Jaques, Mrs. Francis
 Jaques, Henry P.
 Jaques, Herbert
 Jeffries, William A.
 Jelly, George F.
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 Jenney, Bernard
 Jenney, Walter
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 Johnson, Edward C.
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 Johnson, Walcott H.
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 Jones, Mrs. Edward C.
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 Kay, James Murray
 Kehew, Mrs. Wm. B.
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 Kellen, Mr. & Mrs. William Vail
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 Kendall, Joseph S.
 Kendall, O. F.
 Kennedy, Frank A.
 Kennedy, George G.
 Kennedy, Miss Louise
 Kent, Prentiss M.
 Kidder, Charles A.
 Kidder, Mrs. Henry P.
 Kidder, Nathaniel Thayer
 Kilham, Mrs. Austin D.
 Kimball, David
 Kimball, David P.
 Kimball, Mrs. David P.
 Kimball, Miss Hannah H.
 Kimball, Miss Hannah Parker
 Kimball, L. Cushing
 Kimball, Mrs. L. Cushing
 Kimball, Miss Lulu S.
 King, Charles A.

King, D. Webster
 King, Mrs. George P.
 King, Mrs. Henry P.
 Kohl, Mrs. Louisa A.
 Lamb, Henry W.
 Lamb, Horatio A.
 Lamb, Miss Rose
 Lamson, A. Ward
 Lane, Gardiner Martin
 Lane, Mrs. Gardiner Martin
 Lane, Lucius Page
 Laughlin, Mrs. H. M.
 Lawrence, Amory A.
 Lawrence, Charles R.
 Lawrence, Mrs. Francis W.
 Lawrence, Samuel C.
 Lawrence, William
 Leavitt, Erasmus D.
 Leavitt, Miss Margaret A.
 Lee, Francis H.
 Lee, George C.
 Lee, Mrs. George C.
 Lee, Mrs. Henry
 Lee, Mrs. James S.
 Lee, Joseph
 Lefavour, Henry
 Leland, George A.
 Lennox, Patrick
 Leverett, George V.
 Lincoln, Roland C.
 Lincoln, Mrs. Roland C.
 Lincoln, Solomon
 Lincoln, William H.
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 Linder, Miss Mary B.
 Livermore, George B.
 Livermore, Mrs. Mary A. C.
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 Long, Harry V.
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 Longfellow, Miss Alice M.
 Longfellow, Mrs. William P. P.

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Loring, Augustus P.
Loring, Mrs. Augustus P.
Loring, Thacher
Loring, William Caleb
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Lothrop, Mrs. Thornton K.
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Lowell, Guy
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Lyman, Herbert
Lyman, John Pickering
Lynch, John E.

Mack, Mrs. Thomas
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Mackintosh, Wm. H.
Macomber, Frank Gair
Mandell, Samuel P.
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Mason, Mortimer B.
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McQuesten, Frank B.
Mead, Julian A.
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Means, James
Merriam, Charles
Merriam, Mrs. Charles
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Merriman, Mrs. Daniel
Merritt, Edward Percival
Metcalf, Albert
Meyer, Miss Héloïse
Middlesex Woman's Club
Mifflin, George H.
Millett, Joshua H.
Mills, Frederick H.
Mink, Oliver W.
Minns, Miss Susan
Minot, Charles Sedgwick
Minot, Laurence
Mixer, Miss Madeleine Curtis
Monks, George H.
Monks, Mrs. George H.
Monks, Robert H.
Monroe, George H.
Moody, Mrs. E. D. H.
Morison, Mrs. John Holmes
Morrill, Miss Amelia
Morrill, Miss A. W.
Morrill, Miss F. E.
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Morse, James F.
Morse, John T., Jr.
Morse, Mrs. John T., Jr.
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Morss, Charles A.
Morss, Mrs. Charles A.
Morss, Henry A.
Morss, John Wells
Moseley, Miss Ellen F.
Moseley, Frederick S.
Moseley, John G.

Motley, E. Preble
 Motley, Mrs. E. Preble
 Mower, Earl A.

Nash, Bennett Hubbard
 Newhall, Charles H.
 Newman, Elizabeth B.
 Nichols, Arthur H.
 Nichols, Edgar H.
 Nichols, John Howard
 Nichols, Lyman
 Nickerson, Andrew
 Niles, Edward Glover
 Nolte, George Henry
 Norcross, Grenville H.
 Norcross, Miss Mary E.
 Norcross, Mrs. Otis, Sr.
 Norcross, Otis
 North, James N.
 Norton, Charles Eliot
 Norton, Miss

Oliver, Mrs. S. Parkman
 Olmsted, F. L., Jr.
 Olmsted, John Charles
 Olney, Richard
 Olsen, Peder
 Osgood, Mr. & Mrs. Edward Louis
 Osgood, Mrs. John F.
 Otis, Mrs. William C.

Page, Miss Edith
 Page, Mrs. Henrietta
 Paine, Charles J.
 Paine, Miss Helen
 Paine, Robert Treat
 Paine, William A.
 Palmer, Benjamin S.
 Parker, Charles Henry
 Parker, Charles W.
 Parker, Miss Eleanor S.
 Parker, Miss Ellen G.
 Parker, Mrs. G. H.
 Parker, James
 Parkinson, John
 Parkinson, Mrs. John

Parkman, Miss E. W. S.
 Parkman, Henry
 Parkman, Miss Mary R.
 Parsons, Miss Elizabeth
 Parsons, Miss Georgianna
 Parsons, William E.
 Peabody, The Misses
 Peabody, Francis H.
 Peabody, Mrs. Francis H.
 Peabody, Frank E.
 Peabody, Mrs. Frank E.
 Peabody, Joseph
 Peabody, Robert S.
 Peabody, Mrs. S. Endicott
 Pearson, Charles H.
 Pearson, Miss Elizabeth H.
 Pecker, Miss Annie J.
 Peirce, Mr. & Mrs. George
 Peirce, James Mills
 Penfield, James A.
 Perera, G. L.
 Perry, Arthur
 Perry, Arthur D.
 Perry, Mrs. Charles F.
 Perry, Thomas S.
 Peters, W. Y.
 Pfaff, Mrs. Jacob
 Phelps, George H.
 Phillips, Elijah B.
 Phillips, Mrs. John C.
 Phipps, Benjamin
 Pickering, Henry
 Pickering, Mrs. Henry
 Pickering, Henry G.
 Pickman, Dudley L.
 Pickman, Mrs. Dudley L.
 Pierce, J. Homer
 Pierce, Miss Katharine C.
 Pingree, David
 Pitman, H. A.
 Pope, The Misses
 Porter, William K., Jr.
 Potter, William H.
 Pratt, Laban
 Pratt, Lucius G.
 Pratt, Miss Mary

Prendergast, James M.
Preston, Mrs. Frank A.
Purdie, Miss Evelyn
Putnam, Miss Annie C.
Putnam, George
Putnam, Miss Georgina Lowell
Putnam, Mrs. J. Pickering
Putnam, Miss Sarah G.
Putnam, William Lowell

Quincy, Mrs. George Henry

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Radeke, Mrs. Gustav
Ratshesky, A. C.
Raymond, Mrs. Curtis B.
Read, Miss Sarah E.
Reed, Mrs. Benjamin T.
Reed, James
Remick, Frank W.
Rhodes, Miss Florence R.
Rhodes, James Ford
Rhodes, Stephen H.
Richards, Mrs. F. G.
Richards, Robert H.
Richardson, Mrs. Edward C.
Richardson, Mrs. F. L. W.
Richardson, John
Richardson, Maurice H.
Richardson, Mrs. Thomas O.
Richardson, William K.
Richardson, William L.
Richmond, Joshua B.
Ripley, Alfred L.
Ripley, George
Ritchie, John
Robbins, Olney
Robinson, John Campbell
Robson, Louis E. K.
Rodman, Miss Mary
Rodman, Samuel W.
Rodocanachi, John M.
Roessle, John
Rogers, The Misses
Rogers, Miss Annette P.
Rogers, Mrs. Jacob C.

Rogers, William B.
Rogers, Mrs. William B.
Ross, Denman W.
Ross, Mrs. John L.
Ross, Mrs. M. Denman
Ross, Mrs. Waldo O.
Rotch, A. Lawrence
Rotch, William
Rothwell, James E.
Rowe, Henry S.
Ruggles, Charles A.
Russell, Edward
Russell, Joseph B.
Russell, Mrs. Robert Shaw
Russell, Thomas H.
Russell, Mrs. William A.

Sabin, Charles W.
Sanger, Sabin P.
Sargeant, Samuel D.
Sargent, Charles S.
Sargent, Mrs. George D.
Saunders, Charles G.
Sawyer, Timothy T.
Sayles, Henry
Schouler, James
Searle, Charles P.
Searle, Miss Ella F.
Sears, Francis B.
Sears, Frederick R.
Sears, Frederick R., Jr.
Sears, George O.
Sears, Henry F.
Sears, Herbert M.
Sears, Mrs. Herbert M.
Sears, J. Montgomery
Sears, Mrs. Knyvet W.
Sears, Mrs. Philip H.
Sears, Willard T.
Seaver, Edwin P.
Seaverns, Miss Mary R.
Sedgwick, Mrs. William T.
Sever, Miss Emily
Sewall, Richard B.
Shattuck, Frederick C.
Shattuck, George B.

Shaw, Mrs. Benjamin S.
 Shaw, Francis
 Shaw, Mrs. G. Howland
 Shaw, Mr. & Mrs. George R.
 Shaw, Henry R.
 Shaw, Henry S.
 Shaw, Quincy A.
 Shaw, Mrs. Quincy A.
 Shaw, Robert G.
 Shaw, Samuel S.
 Shepard, Mrs. Otis
 Shepley, George F.
 Shillaber, William G.
 Shimmin, Mrs. Charles F.
 Shuman, A.
 Shuman, Samuel
 Shumway, Miss Ellen M.
 Silsbee, Mrs. John B.
 Silsbee, Miss Martha
 Silsbee, William E.
 Simes, William
 Simpson, Albert P.
 Simpson, Miss Sarah E.
 Skinner, Francis
 Skinner, Frederick
 Slafter, Edmund F.
 Slocum, Miss Anna D.
 Smith, Mrs. Charles C.
 Smith, Elijah
 Smith, Sidney L.
 Smith, Miss Susanna W.
 Sohier, Miss E. P.
 Sohier, William D.
 Soule, William G.
 Spalding, Miss Mary A.
 Spaulding, John Taylor
 Spaulding, Mrs. Mahlon D.
 Spaulding, William S.
 Sprague, Francis P.
 Sprague, Henry H.
 Sprague, Mrs. Seth E.
 Stackpole, Mrs. Frederick D.
 Stanwood, Arthur G.
 Stanwood, Edward
 Stearns, Richard H.
 Stetson, Amos W.

Stevens, Joseph C.
 Stevens, Miss Mary A.
 Stevens, Oliver
 Stevens, William B.
 Stevenson, Miss Annie B.
 Stone, Mrs. Edwin P.
 Stone, Lincoln R.
 Stone, Nathaniel H.
 Stone, Richard
 Storer, The Misses
 Storey, Moorfield
 Storrow, Charles S.
 Storrow, Miss Elizabeth R.
 Storrow, James J.
 Stowe, William E.
 Stratton, Charles E.
 Stratton, Solomon P.
 Strong, Mrs. Alexander
 Strong, Edward A.
 Sturgis, Charles W.
 Sturgis, Mrs. Henry P.
 Sturgis, Mrs. John H.
 Sturgis, R. Clipston
 Sullivan, Mrs. John Langdon
 Sullivan, Thomas Russell
 Sumner, Mrs. Allen M.
 Suter, Hales W.
 Swan, William W.
 Sweet, Everell F.
 Sweetser, Seth K.
 Swift, Henry Walton

 Tappan, Miss Mary A.
 Taylor, Charles H.
 Taylor, Charles H., Jr.
 Taylor, Mrs. E. B.
 Taylor, Horace B.
 Thacher, Mrs. Henry C.
 Thacher, Louis B.
 Thacher, Thomas C.
 Thayer, Miss Adèle G.
 Thayer, E. D., Jr.
 Thayer, Mrs. Ezra Ripley
 Thayer, Miss Harriet L.
 Thayer, John Eliot
 Thompson, William A.

- Thorndike, Albert
Thorndike, Alden Augustus
Thorndike, Charles
Thorndike, Mrs. G. Quincy
Thorndike, S. Lothrop
Thorp, Joseph G.
Tileston, James C.
Tileston, Mrs. John B.
Tincker, Helen
Tolman, Miss Harriet S.
Tompkins, Eugene
Torrey, George A.
Toy, C. H.
Trull, Washington B.
Tucker, Lawrence
Tucker, Thomas W.
Turner, Edward C.
Tuttle, Lucius
Tyson, Mrs. George
- Underwood, H. O.
Upham, Mrs. Henry
Upham, Miss Susan
Upton, George B.
- Vaughan, Benjamin
Vaughan, Francis W.
Vinton, Mrs. Frederic P.
Vose, Charles
- Wadsworth, Alexander F.
Wadsworth, Oliver F.
Waldo, Charles Sidney
Walker, Grant
Walker, J. Albert
Walker, Miss Mary Sophia
Walker, Mrs. Nathaniel
Ward, The Misses
Ward, Charles W.
Ward, Miss Ellen M.
Ware, Miss Charlotte L.
Ware, Miss Harriet
Ware, Miss Mary Lee
Warner, Mrs. W. P.
Warren, Bentley Wirt
Warren, Miss Cornelia
- Warren, Mrs. Cyrus M.
Warren, Edward R.
Warren, Mrs. John Collins
Warren, Joseph
Warren, Samuel D.
Warren, Samuel M.
Warren, Mrs. William Wilkins
Waters, Mrs. C. E. Clement
Watts, Miss Mary J.
Way, C. Granville
Webster, Frank G.
Webster, Mrs. Frank G.
Weeks, Andrew G.
Weeks, Warren B. P.
Welch, Charles A.
Welch, Mrs. Charles W.
Weld, A. Davis
Weld, Miss Edith
Weld, George W.
Weld, Mrs. William F.
Wells, Bulkeley
Wells, Mrs. Mary A.
Wells, Samuel
Wesselhoeft, Conrad
Wesselhoeft, William P.
Wesson, James L.
Weston, Henry C.
Weston, Mrs. Henry C.
Wetherald, Mrs. James T.
Wheeler, Alexander S.
Wheelwright, Andrew C.
Wheelwright, Edmund M.
Wheelwright, Mrs. Edward
Wheelwright, Mrs. George W., Sr.
Wheelwright, George W.
Wheelwright, Henry A.
Wheelwright, Mrs. John W.
Whitcomb, E. Noyes
White, Mrs. Charles Talman
White, George R.
White, James C.
White, Joseph H.
White, Ralph H.
Whiting, Miss Rose Standish
Whiting, S. B.
Whitman, Mrs. Henry

Whitman, James H.
 Whitman, William
 Whitney, Miss Anne
 Whitney, David R.
 Whitney, Ellerton P.
 Whitney, Mrs. Henry M.
 Whittemore, John Q. A.
 Whitwell, Frederick A.
 Wigglesworth, Mrs. Edward
 Wigglesworth, George
 Wigglesworth, Thomas
 Wilder, Herbert A.
 Willard, Ashton Rollins
 Willard, John W.
 Willard, Joseph A.
 Willcutt, Levi L.
 Williams, Miss Adelia C.
 Williams, Emile F.
 Williams, Mrs. Harriet C.
 Williams, Henry Bigelow
 Williams, John D.
 Williams, John J.
 Williams, Moses
 Williams, Oliver E.
 Williams, Ralph B.
 Williams, Miss Ruth
 Wilson, Miss Lilly M.
 Winchester, Daniel L.

Winkley, Samuel H.
 Winslow, Sidney W.
 Winslow, Walter Thacher
 Winsor, Miss Mary Pickard
 Winsor, Robert
 Winthrop, Robert C., Jr.
 Wolcott, Mrs. Roger
 Wood, Edward S.
 Wood, Frank
 Wood, Mrs. Frank
 Wood, Henry
 Woodbury, John P.
 Woodman, Mrs. Charlotte F.
 Woodman, Miss Mary
 Woods, Mrs. Henry
 Woods, Joseph W.
 Woods, Mrs. Robert A.
 Woodworth, Mrs. Alfred S.
 Wrenn, Philip
 Wright, John G.
 Wright, Mrs. John Harvey
 Wyeth, Edwin A.
 Wyman, Miss Susanna

Yamanaka, S., & Co.
 Yerxa, Henry D.
 Young, Edward J.

In response to the circular calling for subscriptions of ten dollars, in the year 1903, the following donations of sums other than ten dollars were received :

Allen, Thomas	\$25	Cabot, Arthur Tracy	\$20
Allen, Mrs. Thomas	25	Cabot, Walter C.	25
Andrews, Miss Ellen	20	Carter, Miss M. Elizabeth . .	20
Arnold, Howard Payson . . .	25	Cary, Mrs. Edward M. . . .	20
		C., E. S.	50
Bartlett, Francis	100	Cummings, Charles A. . . .	20
Bartol, Miss Elizabeth H. . .	20	Curtis, Horatio Greenough . .	20
Black, George N.	100		
Blake, Francis	100	Day, Frank A.	25
Blancy, Mrs. Dwight	15	Dexter, George	20
Burr, Isaac T.	25	Dexter, William S.	30

Farlow, Lewis H. . . .	\$100	Merriam, Charles	\$20
Farlow, William G. . . .	20	Minot, Charles Sedgwick . .	15
Fay, Miss Sarah B. . . .	25	Minot, Laurence	25
Fitz, Mrs. Walter Scott . .	50	Morse, Mrs. Samuel Torrey .	20
Folsom, Miss Amy	20	Moseley, Miss Ellen F. . .	25
Forbes, Edward Waldo . . .	20		
Foster, Francis C.	20	Newhall, Charles H. . . .	20
Friend, A	100	Nichols, Lyman	50
Frothingham, Edward . . .	25	Norton, Edward E.	5
Galloupe, Charles W., Sr. .	20	Paine, Charles J.	90
Goddard, George A.	25	Penfield, James A.	15
Gray, John Chipman	25	Pickman, Dudley L.	25
Greene, Miss Belle	15	Pickman, Mrs. Dudley L. .	25
Greene, Mrs. Francis B. . .	25		
		Robinson, John Campbell .	20
Higginson, Francis Lee . . .	30	Rodocanachi, John M. . . .	25
Higginson, Mrs. Francis Lee	20	Russell, Edward	20
Hinckley, Frederic	15		
Hooker, Miss Sarah Huntington	12	Sears, Mrs. Philip H. . . .	20
Hooper, Miss Ellen Sturgis .	20	Silsbee, Mrs. John B. . . .	20
Hooper, Robert C.	25	Skinner, Francis	100
Hooper, Mrs. Robert C. . . .	25	Slocum, Miss Anna D. . . .	20
Hope, Arthur L.	5	Spaulding, John Taylor . .	50
Howe, Mrs. George D. . . .	20	Spaulding, William S. . . .	50
Hudson, Mrs. John E. . . .	25	Storer, John H.	5
Hunnewell, Francis W. . . .	50		
		Upham, Mrs. Henry	25
Kendall, Miss H. W.	15		
Kidder, Charles A.	50	Walker, Grant	50
		Walker, Miss Mary Sophia .	20
Linder, Miss Mary B. . . .	20	Ware, Miss Mary Lee	20
Loring, William Caleb . . .	20	Warren, Miss Cornelia . . .	20
Loring, Mrs. William Caleb	20	Warren, Samuel D.	100
Lothrop, Thornton K. . . .	20	Waters, Mrs. C. E. Clement	15
Lothrop, Mrs. Thornton K.	20	Welch, Charles A.	25
Lowell, Miss Georgina . . .	15	Wheelwright, Mrs. Edward .	20
Lowell, Miss Lucy	30	Williams, Miss Adelia C. .	25

MUSEUM OF FINE ARTS, BOSTON
TWENTY-NINTH ANNUAL REPORT
FOR THE YEAR 1904



CAMBRIDGE
The University Press

1905

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LIST OF TRUSTEES FOR 1905

Named in the Act of Incorporation, or Elected

CHARLES W. ELIOT.	JOHN C. GRAY.
WILLIAM ENDICOTT.	CHARLES A. CUMMINGS.
CHARLES ELIOT NORTON.	CHARLES LOWELL.
W. P. P. LONGFELLOW.	HENRY S. HUNNEWELL.
NATHANIEL THAYER.	CHARLES S. SARGENT.
FRANCIS BARTLETT.	FRANCIS L. HIGGINSON.
SAMUEL D. WARREN.	MORRIS GRAY.
DENMAN W. ROSS.	EDWARD W. FORBES.

Appointed by Harvard College

WILLIAM STURGIS BIGELOW. ARTHUR TRACY CABOT.
J. TEMPLEMAN COOLIDGE, JR.

Appointed by the Boston Athenaeum

THORNTON KIRKLAND LOTHROP.
J. RANDOLPH COOLIDGE, JR.
A. WADSWORTH LONGFELLOW.

Appointed by the Massachusetts Institute of Technology

A. LAWRENCE ROTCH. FRANCIS BLAKE.
HENRY S. PRITCHETT.

Ex Officiis

PATRICK A. COLLINS, *Mayor of Boston.*
SOLOMON LINCOLN, *President of the Trustees of the Public Library.*
GEORGE H. CONLEY, *Superintendent of Public Schools.*
GEORGE H. MARTIN, *Secretary of the State Board of Education.*
A. LAWRENCE LOWELL, *Trustee of the Lowell Institute.*

OFFICERS AND COMMITTEES FOR 1905

SAMUEL D. WARREN, *President.*

CHARLES LOWELL, *Treasurer.*

EDWARD ROBINSON, *Director.*

BENJAMIN IVES GILMAN, *Secretary of the Museum.*

MATTHEW S. PRICHARD, *Assistant Director.*

E. WARREN FOOTE, *Assistant Treasurer.*

Executive Committee

THE PRESIDENT <i>Ex Officio.</i>	FRANCIS L. HIGGINSON.
FRANCIS BARTLETT.	J. RANDOLPH COOLIDGE, JR.
A. WADSWORTH LONGFELLOW.	

Committee on the Museum

THE PRESIDENT <i>Ex Officio.</i>	CHARLES A. CUMMINGS.
W. P. P. LONGFELLOW.	ARTHUR TRACY CABOT.
DENMAN W. ROSS.	J. TEMPLEMAN COOLIDGE, JR.
EDWARD W. FORBES.	

Finance Committee

THE PRESIDENT, <i>Ex Officio.</i>	WILLIAM ENDICOTT.
THE TREASURER, <i>Ex Officio.</i>	NATHANIEL THAYER.
MORRIS GRAY.	

Committee on the School of the Museum of Fine Arts

THE PRESIDENT <i>Ex Officio.</i>	CHARLES A. CUMMINGS.
J. TEMPLEMAN COOLIDGE, JR.	

THE STAFF OF THE MUSEUM

DIRECTOR. EDWARD ROBINSON.
SECRETARY OF THE MUSEUM. BENJAMIN IVES GILMAN.
ASSISTANT DIRECTOR. MATTHEW S. PRICHARD.

Department of Prints

CURATOR. EMIL H. RICHTER.

Department of Classical Art

CURATOR. EDWARD ROBINSON.
ASSISTANT CURATOR. BERT HODGE HILL.

Department of Chinese and Japanese Art

CURATOR. PAUL CHALFIN.
KEEPER OF JAPANESE POTTERY. EDWARD S. MORSE.

Department of Egyptian Art

CURATOR. ALBERT M. LYTHGOE.

KEEPER OF PAINTINGS. JOHN BRIGGS POTTER.
ASSISTANT IN CHARGE OF TEXTILES. JENNY BROOKS.

Library

LIBRARIAN. ALMY M. CARTER.
ASSISTANT LIBRARIAN. MARTHA J. FENDERSON.
ASSISTANT IN THE PHOTOGRAPH COLLECTION. HELEN F.
PETTES.

SUPERINTENDENT OF THE BUILDING. WILLIAM W. McLEAN.
ASSISTANT. JAMES F. McCABE.

REPORT OF THE PRESIDENT

TO THE TRUSTEES:

It is possible to report progress in many directions in the administration of the Museum during the past year. A department for the ordering of supplies, through which all purchases are now made, has been created, and is working toward economy. The form in which the accounts are kept has been simplified, and better adapted to the showing of results. The telephone trunk line has been doubled, and an internal system, with eighteen stations, has been installed. A carpenter and painter are now in the regular employ of the Museum, in addition to repairers and other skilled workmen. Work of all sorts within the Museum is being done to a greater extent than ever before by its own force under the management of the superintendent, and with material gain in efficiency and economy.

PUBLIC SERVICE

The old regulation, by which the Museum did not open until noon on Monday, has been changed. The collections are now accessible on all week-days, from nine till five, and on Sunday as heretofore. The admission on public holidays is now free, and the Museum is open on all except the Fourth of July, Thanksgiving, and Christmas day. The extension of free entrance to those who may benefit by a special study of the collections is being steadily increased with systematic aim.

MUSEUM PUBLICATIONS

The publication of the Museum Bulletin, which is gradually increasing in size and scope, has been continued. Copies of the publication are now sent to nearly 4,000 persons interested in the Museum, in addition to those given away at the Museum; in all, as many as 99,500 copies were issued free in the course of the year. By amendment to the By-Laws, adopted January 21st, the Secretary was placed in charge of all the publications of the Museum. During the year these have included, beside the Bulletin, a number of reports, and three Catalogues, one a Manual of Renaissance Sculpture from the Secretary's own hand. Relieved from his former duties as Librarian (by resignation accepted April 21st, 1904) Mr. Gilman has been enabled to concentrate himself on these labors, to the great benefit of the Museum.

LIBRARY

On the same date, Almy Morrill Carter (A.B. Harvard 1898, A.M. 1899) was appointed Librarian. He came to the Museum from the Library of Princeton College. Here he had been engaged for a year previous, in the study of library methods, and, prior thereto, had been an instructor in Latin in Robert College, Constantinople.

At the meeting August 26th, the Library Committee was discontinued in accordance with its own suggestion, approved by the Museum and Executive Committees; and the work of that Committee was transferred to the Museum Committee, — a change suggested by the desire to simplify administration and diminish committee work, wherever that can be done without loss of efficiency.

At the same time, certain structural changes in the basement of the building have permitted a rearrangement, by which the Library has been removed from its

cramped quarters to a more spacious set of rooms on the northeasterly side. The Library is now in a position to do its work with much more effectiveness than ever before, and that work is destined to have a considerable influence on the development of the Museum. It is now open, and an officer of the Museum is in charge, on Saturday afternoon and on Sunday. The public response to this invitation has been gratifying.

OTHER DEPARTMENTS

In the Department of Prints, Emil H. Richter, who has been in actual charge of the Department since 1899, has been appointed Curator, dating from January 1, 1905. Through the generosity of friends of the Museum, and by your permission, he will be allowed a six months' absence in Europe during the present year, for purposes of study in Berlin, Dresden, Paris, and London, without loss of salary, but without additional expense to the Museum. The Trustees are, in this matter and in others connected with the Department, much in the debt of Mr. Francis Bullard.

In the Department of Chinese and Japanese Art, much has been accomplished, and much learned. A better storage for its paintings has been devised by the Curator, together with a partial rearrangement of its exhibits. On April 21st, at the suggestion of Dr. Bigelow, Kakasu Okakura, of the Japanese Imperial Archæological Commission, was employed as an expert on the paintings and sculpture. Later in the year, at Mr. Okakura's suggestion, the services of Shisui Rokkaku and Kakuya Okabe were engaged for special work in connection with lacquer and metal work deposited in this department. The work which Mr. Okakura has done and is doing in the appreciation of our collection is of the highest

importance. A report and catalogue of the paintings and sculpture worthy to be enumerated will follow in due course.

Mr. Lythgoe, Curator of the Egyptian Department, on leave of absence in Egypt for the greater part of the last two years, has returned with acquisitions which greatly enrich the possessions of this department. In Egypt (according to Mr. Lythgoe) the opportunities of the present and immediate future are great. Mr. Theodore M. Davis, of Newport, an Egyptologist of distinction, who is carrying on his own excavations in Egypt, has received a special vote of thanks from the Trustees for his gifts of Egyptian antiquities, including the sarcophagus of Thothmes I, an object of conspicuous rarity, and of the first importance.

The Department of Paintings received several valuable acquisitions during the year, by gift and purchase, culminating in the distinguished portrait by Velazquez, purchased in Madrid for the Museum through Dr. Denman W. Ross.

APPOINTMENTS OF THE YEAR

On April 21st, the Boston Athenæum announced the appointment of Alexander Wadsworth Longfellow as Trustee in the place of Dr. Henry F. Sears. There have been two changes in the list of *ex officiis* Trustees during the year, — George H. Martin taking the place of Frank A. Hill as Secretary of the State Board of Education, and George H. Conley that of Edwin P. Seaver as Superintendent of Public Schools.

On April 21st, Leslie Prince Thompson was appointed Paige Scholar, on the recommendation of the Council of the School.

At the meeting of August 26th, the Treasurer was made *ex officio* a member of the Finance Committee.

Mention should be made of an alliance of excellent augury with Simmons College. Courses of lectures to teachers upon the collections in the Museum have been instituted, with the view of bringing the future instructor into immediate contact with the objects of art themselves. It is hoped that, in the course of time, teachers trained in this direct way may do much to awaken the appreciation of art among the pupils of our schools.

The report of the Director, with accompanying reports, hereinafter printed, is referred to for fuller information in regard to the work and condition of the several departments.

MUSEUM SCHOOL

The following comparative statement of the number of pupils in the School of the Museum for three years has been prepared by Thomas Allen, Chairman of the Council of the School. The numbers given are of those enrolled at the beginning of each school year. Certain figures inaccurately compiled for last year's report are now corrected.

1902 :	In the regular course	149
	Department of Design	22
	Total	<u>171</u>
1903 :	In the regular course	167
	Department of Design	67
	Total	<u>234</u>
1904 :	In the regular course	179
	Department of Design	62
	Total	<u>241</u>

The School, as a whole, shows an increase in numbers in each of the years succeeding 1902, although the De-

Admissions	\$7,880.75
Sales of Catalogues	839.32
Income applicable to Essential Needs . . .	1,037.20
Income from Unrestricted Funds . . .	43,455.98
Annual Subscriptions	12,937.00
Miscellaneous Sources	381.55
	<hr/>
	\$66,531.80

The current expenses during the same period were: Running expenses of the Museum, including furniture and fixtures and books for the Library, \$77,766.68. Deficiency, \$11,234.88. This is to be compared with the deficit last year of \$17,971.98.

The receipts increased by \$8,343.63. The expenses increased by only \$1606.53, notwithstanding more and better service and a larger staff. It is evident that important economies in administration have been effected. The increase in receipts is due in part to the larger number of paid admissions, but chiefly to the better rate of return on the invested funds of the Museum.

Interesting comparisons with 1902 are as follows:

Receipts from Admissions.

1902	\$5,482.00
1903	7,880.75
Increase	2,398.75

Income from Unrestricted Funds.

1902 (Annual Report, 1902, page 20, In- come)	\$37,521.14
1903	43,455.98
Increase	5,934.84

Annual Subscriptions.

1902	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	\$12,848.00
1903	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	12,937.00
Increase	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	89.00

Such results, gratifying as they are, yet due in part to exceptional conditions, cannot safely be predicted for the current year.

SAMUEL D. WARREN,
President.

nearing an end, has forced upon us the consideration of questions which can only receive their answer in a clear definition of the Museum's reason for being, its scope and function, its aims and purposes. It is not now the time to discuss the pregnant ideas which have been advanced, but it is certain that the Museum we shall build will be profoundly affected by these two years of thought ; and that our plans and methods will be adopted in the light of considerations not before us two years ago.

WHITMAN BEQUEST

The late Sarah Wyman Whitman signalized her lifelong interest in the work of the Museum by the bequest, without restriction, of her residuary estate, estimated to exceed in value any gift to the Museum except that of Henry Lillie Pierce.

Mrs. Whitman was a woman of wide interests and deep sympathies, who touched this community forcefully at many points, and knew intimately the activities and aspirations of this institution. That she should have distinguished it by her most important legacy is an encouraging fact, and an incentive to renewed effort along the lines which she has thus endorsed. For many years a member of the governing committee of the Museum School, her valuable official service was, perhaps, the least of the benefits the Museum has received at her hands. Many connected with the administration since the foundation have been helped by her wisdom and inspired by her courage, her energy, and her love and appreciation of the beautiful.

PURCHASES IN 1904

The Museum has expended upon its collections during the past year the sum of \$269,589.28, distributed as follows :

Classical Art	\$176,765.94
Paintings	74,233.99
Egyptian Art	11,018.65
Chinese and Japanese Art	5,185.84
Prints and Drawings	53.07
Miscellaneous [chiefly Textiles] . .	2,331.79
Total	<u>\$269,589.28</u>

The money appropriated for such purposes was drawn :

From unrestricted funds	\$219,621.07
From general funds	45,152.95
From the principal of funds restricted to the purchase of works of art . .	1,200.00
From the income of funds restricted to the purchase of works of art . . .	3,615.26
Total	<u>\$269,589.28</u>

This expenditure was the largest in the history of the Museum ; \$51,250 of the amount was an anticipated payment, due in November, 1905, but discounted and included in the year's total.

BENEFACTIONS

The receipts by way of gift and bequest were as follows :

James H. Danforth Fund	\$4,400
Joseph H. Center Bequest	1,000
Charles H. Hayden Fund	100,000
Total	<u>\$105,400</u>

The last bequest is restricted to the purchase of modern paintings by American artists.

The Trustees have accepted willingly the obligation of this timely gift, and the Committee on the Museum will, at an early day, consider the method of procedure.

INVESTMENTS IN WORKS OF ART, 1895-1904

The purchases of classical antiquities, begun in the year 1895, have come to an end. Further acquisitions from the Museum's late source of supply are not at present contemplated.

It is an appropriate time to review the expenditures on works of art during these ten years.

The total expenditure from all sources during that period amounts to \$1,324,683.62, divided as follows :

I. <i>Classical Art</i>	\$676,904.18
\$526,121.24 of this sum being from unrestricted funds.	
II. <i>Paintings</i>	525,809.35 ¹
\$287,068.48 of this sum being from unrestricted funds.	
III. <i>Prints</i>	57,561.71
\$55,266.60 of this sum being from unrestricted funds.	
IV. <i>Chinese and Japanese Art</i>	27,996.51
\$3,031.20 of this sum being from unrestricted funds.	
V. <i>Egyptian Art</i>	15,622.87
\$15,398.27 of this sum being from unrestricted funds.	
Carried forward	<u>\$1,303,894.62</u>

¹ There have been bought 76 paintings, including water-colors. The average price for a picture was \$6,918.55, divided among the schools as follows :

AMERICAN	38
FLEMISH and DUTCH	10
BRITISH	9
FRENCH	9
SPANISH	5
ITALIAN	5
Total	<u>76</u>

Brought forward	\$1,303,894.62
VI. <i>Miscellaneous Collections</i>	20,789.00
From restricted funds and from the general funds of the Museum.	
Total	\$1,324,683.62

The accessions to the collections during the ten years, through such purchases, with specific gifts and bequests added, approximate a yearly increase of \$150,000. They undoubtedly much exceed in value the collections owned by the Museum at the beginning of the period.

The results may be briefly summarized:

A collection of original works of classical art has been made which serves worthily to illustrate the expression in art of the Hellenic genius. The aim of its creators has been to acquire noble works characteristic of all phases of this development. The collection is, and must remain for America, the source to which all students and lovers of art will turn for their inspiration. To amass a series of works in marble, bronze, terra-cotta, and precious metals equal to that in our possession has required, on the part of the collectors, the expenditure of such an amount of time, money, and patience directed by great knowledge, that it is difficult to believe the happy combination could ever exist or recur.

1 RECAPITULATION.

	Unrestricted Trust Funds	Restricted Trust Funds	General Funds	Total
Classical Art	\$526,121.24	\$150,467.00	\$315.94	\$676,904.18
Paintings	287,068.48	191,497.18	47,243.69	525,809.35
Prints and Drawings . . .	55,266.60	457.70	1,837.41	57,561.71
Chinese and Japanese Art .	3,031.20	17,779.60	7,185.71	27,996.51
Egyptian Art	15,398.27	30.00	194.60	15,622.87
Miscellaneous . . . . .	. . . . .	10,098.75	10,690.25	20,789.00
Total	\$886,885.79	\$370,330.23	\$67,467.60	\$1,324,683.62

The Department of Paintings has become worthy of serious attention. The Museum has received a great number of valuable paintings by gift and bequest; the body of the collection, indeed, has been formed in this manner; nevertheless, the most important paintings came by purchases made from unrestricted funds. This is the path of natural and systematic development, which should be kept open.

The Department of Prints, threatened with extinction through the return of the Gray Collection deposited by Harvard College, has been saved through the acquisition of the equally valuable Harvey D. Parker (formerly the Sewall) Collection.

The Egyptian Department has grown from the gift of Mr. C. Granville Way, in 1872, under the constant care of the late Director. To a great extent, the Museum has relied for its growth upon the contributions of the Egyptian Exploration Fund. Only recently has it been possible to create a department, appoint a Curator, and spend some money upon acquisitions in Egypt.

The Department of Chinese and Japanese Art is almost entirely the fruit of the personal efforts of a few collectors, working at a fortunate period, who have generously placed their collections in the Museum. Only to-day has the latter begun to expend any portion of its own funds in adding to the objects brought together by gift and loan. The collection of paintings is the largest in the world, and in quality only yields precedence to two Imperial collections in Japan. It contains some treasures which even Japan might covet. Nevertheless, all periods of Chinese and Japanese art are not represented, as they should or might be. Gaps remain for us to fill, and weak points to strengthen. Our great possessions in this department seem to impose an obligation to perfect it.

The Collection of Textiles has been enlarged and enriched,—most particularly through the liberality of Dr. Denman W. Ross. With students of design, artists and artisans engaged in the textile industries, it is already an influence of real value and usefulness. More liberal exhibition will surely win for it the general recognition it deserves.

ESSENTIAL NEEDS

The most pressing needs are in four directions. The public demands the gradual growth of the collection of paintings. In this direction, we should proceed slowly, but constantly, and with a recognized system. The needs of the Department of Chinese and Japanese Art are now well defined, and for it exceptional opportunities exist at the moment which should not be missed. The collection of objects of Egyptian art has made a good beginning. The method of procedure is understood, and the best conditions for success have been established. It also can and should grow measurably and within the limits appropriate to a museum of fine arts. The most striking need of our collections is in the field of European or western art,—the art of the Christian epoch, including the Middle Ages, the Renaissance, and that of later times. This art has the most direct bearing upon our modern life; yet its illustrations are but feebly represented in the Museum's collections,—and this not through lack of opportunity. The same is true of Persian and Arabic art. The art of these civilizations is scarcely represented in the Museum.

The chief, though not the sole, factor in the recent growth of the Museum Collections has been the magnificent bequest of Henry Lillie Pierce, more than one half of which has now been thus invested. The Trustees must recognize the fact that the safe limit

of expenditure of unrestricted funds has been reached, and that, in the absence of new benefactions, the work of collecting must now be confined within narrow limits and to special funds. Yet it is of the highest importance that the healthy development of the last few years should not be checked. The work of collecting, so well begun, should go on while the opportunities exist and the men are available.

CURRENT EXPENSES AND RECEIPTS

The current expenses, including furniture, fixtures, and books for the Library, amounted to \$82,034.86

The current receipts during the same period, applicable to current expenses, were :

Admissions to Museum	\$5,279.75	
Sales of Catalogues	511.16	
Income applicable to Essential Needs	875.04	
Income from Unrestricted Funds	40,859.45	
Annual Subscriptions	13,355.00	
Miscellaneous	206.96	
Total		61,087.36
Deficiency		\$20,947.50
This is to be compared with the deficit last year of		
		\$11,234.88

The receipts are less than those of 1903 by \$5,444.44, each item showing a decrease, except the item of annual subscriptions.

The expenses exceed those of 1903 by \$4,268.18, the increase being due, in the main, to added and increased salaries.

The total is chargeable to the different departments as follows :

Administration	\$25,388.15
Building and Grounds	26,831.19
Print Department	3,341.37
Department of Classical Art	2,480.12
Department of Chinese and Japanese Art .	6,492.27
Collection of Japanese Pottery	1,308.50
Department of Egyptian Art	2,101.57
Department of Paintings	2,517.41
Unassigned Collections (including Textiles)	1,384.54
Charges not assigned to any specific department	4,543.61
Library	5,531.30
Stores	114.83
Total	<u>\$82,034.86</u>

Of the total expense account, \$55,903.51 is expended for the salaries of officers and assistants and the wages of custodians and the working force.

In the course of ten years, current expenses have doubled. The staff of officers and assistants has also doubled. The collections have more than doubled in value and in the care and expense involved in their exhibition. It may be that the same expenditure can be better directed; that is an end kept constantly in view. I believe, however, that the amount is not an unreasonable charge for the services performed. The fact must be faced that the deficit capitalized represents a large additional sum necessary to the maintenance of the present service. The limit of wise expenditure on this account may not have been reached, and the larger demands of a larger building must be met when the time comes. It rests with the public to say whether the increase in the activities of the Museum are justified by their results, and to determine whether the support that has been lent in the past shall be accorded with increasing liberality in the future.

SAMUEL D. WARREN.

TREASURER'S STATEMENT

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Special Building Account	10,000.00	Expenses Fenway Land since Purchase :	
Loans	15,000.00	Rent of grounds	1,400.00
Expenses Fenway Land since Purchase :		Received from Trustees Copley Square Trust	500,000.00
Legal charges	\$602.50	Contribution from Friends of the Museum to	
Interest on Mortgage Loan	14,525.00	cover expenses of investigations abroad to	
Interest Copley Square Trust Trustees	31,875.00	be applied to cost and expenses of the Ex-	
Taxes City of Boston	8,749.12	perimental Building beyond the present	10,000.00
Income J. W. Paige Fund :			
Scholarships	1,600.00	Securities :	
Income Robert C. Billings Fund for Art School :		Chicago, Burlington & Quincy Syndicate Loan	\$25,000.00
To Art School	2,500.00	31,000 Bonds Burlington, Cedar Rapids &	
Income from Trust Investments :		Northern R. R.	35,417.50
Interest on Notes and Loans	\$804.70	Notes Merrimack Mfg. Co.	200,000.00
Interest on Notes American Telp. & Telp. Co.	2,750.00	Notes York Mfg. Co.	25,000.00
Interest on bonds Penn. R. Steel Rolling		Notes Cocheco Mfg. Co.	25,000.00
Stock	301.39	Notes Hamilton Mfg. Co.	25,000.00
Written off bonds Buffalo & Southwestern		Rights New England Telp. & Telp. Co.	177.45
R. R.	1,000.00	2000 Bonds Burlington & Missouri River	
Securities :		R. R.	2,000.00
Notes Hamilton Mfg. Co.	\$50,000.00	Buffalo & So. Western R. R. :	
Notes Merrimack Mfg. Co.	250,000.00	Written off Income Trust Investments	1,000.00
Notes York Mfg. Co.	50,000.00		\$1,132,231.74
Notes Mass. Cotton Mills	50,000.00		
Notes American Telp. & Telp. Co.	200,736.11		
Bonds Penn. R. Steel Rolling Stock	49,332.00		
Advance to Assistant Director	300.49		
Cash Balance in Banks	29,243.22		
	\$1,132,231.74		

Expenses Fenway Land since Purchase :			
Rent of grounds			1,400.00
Received from Trustees Copley Square Trust			500,000.00
Contribution from Friends of the Museum to			
cover expenses of investigations abroad to			
be applied to cost and expenses of the Ex-			
perimental Building beyond the present			10,000.00
Securities :			
Chicago, Burlington & Quincy Syndicate Loan	\$25,000.00		
31,000 Bonds Burlington, Cedar Rapids &			
Northern R. R.	35,417.50		
Notes Merrimack Mfg. Co.	200,000.00		
Notes York Mfg. Co.	25,000.00		
Notes Cocheco Mfg. Co.	25,000.00		
Notes Hamilton Mfg. Co.	25,000.00		
Rights New England Telp. & Telp. Co.	177.45		
2000 Bonds Burlington & Missouri River			
R. R.	2,000.00		
Buffalo & So. Western R. R. :			
Written off Income Trust Investments			1,000.00
			\$1,132,231.74

E. & O. E.

(Signed) C. LOWELL, Treasurer.

January 1, 1905.

TRIAL BALANCE, MUSEUM OF FINE ARTS, 1905

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ANNUAL REPORT, 1904

REAL ESTATE AND IMPROVEMENT ACCOUNT		REAL ESTATE AND IMPROVEMENT ACCOUNT	
Copley Square Building	\$548,329.93	Copley Square Building, Subscriptions 1, 2, and 3	\$548,329.93
Purchase of Fenway Land	703,001.59	Contract Sale of Copley Square Property	\$1,800,000.00
Expense of Fenway Land since purchase, 1899	180,671.27	Less Release Boston Water Power Co.	\$25,000
Investments—Real Estate and Improvement Account in General Funds—see Schedules B to D	459,846.58	Commission and Legal Expenses	19,000
Amount Receivable under Contract Sale Copley Square Property	800,000.00	Mortgage Note	415,000.00
Special Investments for Addition to Museum, see Schedule A	23,787.32	Special Fund for Addition to Museum	23,787.32
Building Account, Fenway Land	35,760.58		
INVESTMENTS		FUNDS	
Bonds, see Schedule B	\$766,711.39	Principal and Income Restricted, See Schedule 1	415,748.72
Stocks, see Schedule C	274,573.54	Income Restricted, See Schedule 2	255,475.55
Notes and Mortgages, see Schedule D	415,000.00	Income Unrestricted, See Schedule 3	328,032.69
Less amount, as above, in Real Estate and Improvement Account, \$459,846.58		Principal and Income Unrestricted, See Schedule 4	1,367,400.00
Museum School Fund, see Schedule E	100,000.00		
Real Estate received from Estate Geo. B. Hyde	68,421.26		

WORKS OF ART

Works of Art purchased from General Funds	123,618.98	Museum School Fund	100,000.00
Works of Art purchased with Income Restricted Funds		Income Museum School Fund,	
Works of Art purchased with Principal of Restricted Funds, Schedule 1	\$305,733.69	Income Invested	\$5,000.00
Unrestricted Funds, Schedule 4	908,889.19	Income Uninvested	7,148.41
Furniture and Fixtures		Income Restricted to Certain Uses,	
Profit and Loss		See Schedule 5	17,070.14
Special Investments — Income Billings Fund,		Income from Restricted Funds,	
see Schedule F		Spent for Works of Art	72,967.04
Cash, including Assistant Director's Balance		Donations and Legacies	133,248.81
		Profit and Loss Trust Investments	89,389.56
			<u>\$5,534,598.17</u>

Boston, February 6, 1905.

JOHN C. GRAY, Esq., } Committee appointed to audit the Annual Accounts of the Treasurer, Museum of Fine Arts, Boston, Mass.:
 A. LAWRENCE ROTCH, Esq. }

Gentlemen, — In accordance with your instructions we have made a thorough examination of the books, accounts, vouchers, etc., of the Treasurer of the Museum of Fine Arts, Boston, Mass., for the period beginning January 1, 1904, and ending January 1, 1905, and we certify that the Trial Balance herewith submitted is correct in accordance with recorded facts.

Respectfully,

EASTERN AUDIT COMPANY, BY FRED. A. CUTON,
 Secretary.

We, the undersigned, certify that we have employed the Eastern Audit Company to audit the accounts of the Treasurer for the year 1904, and that the above is the report of that Company.

We also certify that we have seen evidence of all the property called for thereby.

JOHN C. GRAY,
 A. LAWRENCE ROTCH.

SCHEDULE A

Special Investment Fund for Addition to Museum

\$22,000	New York Central & Hudson River R. R. 3½'s (L. S. Col.) . . .	\$21,575.50	
	Cash	<u>2,211.82</u>	\$23,787.32

SCHEDULE B

Bonds :

\$50,000	Terminal R. R. Association of St. Louis 4's, 1953	\$50,000.00
15,000	Milwaukee, Lake Shore & Western Ex. & Imp. Gold 5's, 1929	18,254.17
38,000	Illinois Steel Non-Con. 5's, 1913	34,882.36
20,000	Chesapeake & Ohio R. R. 1st Con. 5's, 1939	22,875.75
75,000	Union Pacific Ry. 1st 4's, 1947	68,903.00
6,000	Burlington & Missouri River Non-Ex. 6's, 1918.	6,000.00
25,000	Chicago Junction Ry. & Union Stockyards Gold 5's, 1915	24,566.25
14,000	Chicago, Burlington & Quincy 4's, 1921	12,537.50
35,000	Kansas City & Memphis Ry. & Bridge 1st Gold 5's, 1929	35,000.00
30,000	Baltimore & Ohio R. R. 4's, 1948 . . .	30,000.00
50,000	Baltimore & Ohio R. R. 4's, 1941, Re- funding	49,125.00
20,000	Oregon Short Line 6's, 1922	25,350.00
5,000	Northern Pacific & Gt. Northern 4's, 1921	5,000.00
59,000	Northern Pacific & Gt. Northern 4's, 1921	41,721.75
50,000	Buffalo & Southwestern 6's, July, 1908 .	54,000.00
38,000	Massachusetts Electric Cos. 4's, 1906 . .	38,427.50
50,000	Penn. R. R. Steel Rolling Stock Tr. 3½'s, 1907	49,332.00
200,000	American Telephone & Telegraph 5% Gold, May, 1907	<u>200,736.11</u>
		\$766,711.39

SCHEDULE C

Stocks :

661	Shares New York, Central & Hudson River R. R.	\$83,517.75
175	“ Chicago Junct. Ry. & Union Stock Yds.	
	Pfd.	21,204.73
150	“ Merchants Nat. Bank	23,679.75
21	“ Boston Ground Rent Trust	20,900.00
100	“ Morris & Essex R. R.	7,647.00
33	“ Pittsburgh, Ft. Wayne & Chicago R. R.	5,016.00
340	“ American Telephone & Telegraph Co. .	39,162.50
50	“ Boston & Albany R. R.	10,750.00
91	“ New England Tel. & Tel.	10,131.59
101	“ State Street Exchange	11,514.25
25	“ Boston & Providence R. R.	6,625.00
100	“ Chicago, Milwaukee & St. Paul R. R. Pfd.	14,156.25
10	“ Chicago, Milwaukee & St. Paul R. R. Com.	1,000.00
90	“ Pullman Co.	10,200.00
53	“ New York, New Haven & Htfd. R. R.	9,068.72
		<u>\$274,573.54</u>

SCHEDULE D

Notes :

\$50,000	Whittenton Mfg. Co., due June 23, 1905,	
	4% Endorsed	\$50,000
25,000	Merrimack Mfg. Co., due March 18, 1905,	
	4½% Endorsed	25,000
100,000	Merrimack Mfg. Co., due June 1, 1905, 4%	
	Endorsed	100,000
50,000	Merrimack Mfg. Co., due March 11, 1905,	
	4% Endorsed	50,000
25,000	York Mfg. Co., due June 16, 1905, 4% En-	
	dorsed	25,000
50,000	York Mfg. Co., due May 23, 1905, 4% En-	
	dorsed	50,000
50,000	Massachusetts Cotton Mills, due Oct. 12,	
	1905, 4% Endorsed	50,000
25,000	Hamilton Mfg. Co., due Dec. 14, 1905,	
	4½% Endorsed	25,000
		<u>\$375,000</u>

Mortgage :

Max Barnett (N. Y.) 4½%	\$40,000
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SCHEDULE E

Special Investments held for R. C. Billings Fund for Museum School

Bonds :

\$25,000	American Tel. & Tel. Co. 4's, 1929 . .	\$25,406.25
25,000	Baltimore & Ohio R. R. 3½'s, 1925 . .	22,468.75
31,000	Northern Pacific & Gt. Northern R. R. 4's, 1921	30,517.50
20,000	Western Union Tel. Co. 4½'s, 1950 . .	21,550.00
	Cash	57.50
		<u>\$100,000.00</u>

SCHEDULE F

Special Investment Income Billings Fund

\$5,000	Cocheco Mfg. Co. due June 24, 1905, 4% . . .	\$5,000
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The foregoing property represents the invested balance of the following funds :

SCHEDULE I

Principal and Income restricted to Certain Uses

<i>Amount of Prin- cipal Received</i>		<i>Collections</i>	<i>Investment</i>
	Sylvanus A. Denio Fund.		
\$50,000.00	Established 1895	\$50,000.00	
	Principal and Income restricted to the purchase of Modern Paintings.		
	William Wilkins Warren Fund.		
50,000.00	Established 1895	48,858.46	\$1,141.54
	Principal and Income restricted to the purchase of Modern Paintings.		
	Francis Bartlett Fund.		
100,000.00	Established 1900	100,000.00	
	Principal and Income restricted to the purchase of Original Objects for the Department of Classical Antiquities.		
<u>\$200,000.00</u>	Carried forward . . .	<u>\$198,858.46</u>	<u>\$1,141.54</u>

TREASURER'S STATEMENT

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<i>Amount of Principal Received</i>		<i>Collections</i>	<i>Investments</i>
\$200,000.00	Brought forward	\$198,858.46	\$1,141.54
	Special Subscription for the Purchase of Classical Antiquities.		
50,000.00	Established 1901	50,000.00	
	Joseph Beale Glover Fund.		
5,000.00	Established 1902		5,000.00
	Principal and Income restricted to the purchase of a picture, or pictures, by a living artist, or artists.		
	Susan Cornelia Warren Fund.		
60,748.72	Established 1903	56,875.23	3,873.49
	Principal and Income restricted to the purchase of pictures.		
	Charles H. Hayden Fund.		
100,000.00	Established 1904		100,000.00
	Principal and Income restricted to the purchase of pictures by American artists.		
<hr/> \$415,748.72		<hr/> \$305,733.69	<hr/> \$110,015.03

SCHEDULE 2

Income Restricted to Certain Uses

<i>Amount of Principal Received</i>		<i>Investments</i>
	Mrs. Julia Bradford Huntington James Fund.	
\$163,654.21	Established 1899	\$163,654.21
	Income restricted to the purchase of Works of Art and kindred purposes.	
	Otis Norcross Fund.	
6,500.00	Established 1883	6,500.00
	Income restricted to the purchase of Works of Art.	
	John Lowell Gardner Fund.	
20,000.00	Established 1881	20,000.00
	Income restricted to the essential needs of the Museum.	
<hr/> \$190,154.21	Carried forward	<hr/> \$190,154.21

<i>Amount of Principal Received</i>		<i>Investments</i>
\$190,154.21	Brought forward	\$190,154.21
	Abbott Lawrence Fund.	
10,000.00	Established 1894	10,000.00
	Income restricted to the purchase of Pictures.	
	Benj. Pierce Cheney Fund.	
5,000.00	Established 1880	5,000.00
	Income restricted to the purchase of Works of Art.	
	J. W. Paige Fund.	
40,321.34	Established 1899	40,321.34
	Income restricted to Scholarships in Painting for two years in Europe.	
	Susan Cornelia Warren Fund.	
10,000.00	Established 1902	10,000.00
	Income restricted to the care of Pictures.	
<u>\$255,475.55</u>		<u>\$255,475.55</u>

SCHEDULE 3

Income Unrestricted

<i>Amount of Principal Received</i>		<i>Investments</i>
	Henry Lillie Pierce Fund.	
\$50,000.00	Established 1898	\$50,000.00
	George B. Hyde Fund.	
93,000.00	Established 1895	93,000.00
	Samuel Elwell Sawyer Fund.	
2,076.77	Established 1895	2,076.77
	Ann White Vose Fund.	
60,500.00	Established 1896	60,500.00
	Ann White Dickinson Fund.	
40,000.00	Established 1900	40,000.00
	Richard Perkins Fund.	
50,000.00	Established 1894	50,000.00
	"R. W." Fund.	
5,000.00	Established 1895	5,000.00
	Everett Fund.	
7,500.00	Established 1875	7,500.00
<u>\$308,076.77</u>	Carried forward	<u>\$308,076.77</u>

TREASURER'S STATEMENT

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<i>Amount of Principal Received</i>		<i>Investments</i>
\$308,076.77	Brought forward	\$308,076.77
	Caroline S. Guild Fund.	
9,955.92	Established 1899	9,955.92
	Roger Wolcott Fund.	
5,000.00	Established 1901	5,000.00
	Lucius Clapp Fund.	
5,000.00	Established 1901	5,000.00
<u>\$328,032.69</u>		<u>\$328,032.69</u>

SCHEDULE 4

Principal and Income Unrestricted

<i>Amount of Principal Received</i>		<i>Collections</i>	<i>Investments</i>
	Arthur Rotch Fund.		
\$25,000	Established 1895	\$22,217.67	\$2,782.33
	Henry Lillie Pierce Residuary Fund.		
798,000	Established 1898	615,220.65	182,779.35
	Isaac Sweetser Fund.		
47,000	Established 1894	44,811.98	2,188.02
	Moses Kimball Fund.		
5,000	Established 1896	4,495.02	504.98
	Harvey Drury Parker Fund.		
100,000	Established 1898	54,995.60	45,004.40
	Sarah Greene Timmins Fund.		
5,000	Established 1890	5,000.00	
	Martha Ann Edwards Fund.		
49,000	Established 1893	27,500.00	21,500.00
	Catharine Page Perkins Fund.		
102,000	Established 1894	102,000.00	
	Benj. Pierce Cheney Bequest Fund.		
5,000	Established 1899	5,000.00	
	Nathaniel Cushing Nash Fund.		
10,000	Established 1880		10,000.00
	Cornelia Van Rensselaer Thayer Fund.		
10,000	Established 1897		10,000.00
<u>\$1,156,000</u>	Carried forward	<u>\$881,240.92</u>	<u>\$264,759.08</u>

<i>Amount of Principal Received</i>		<i>Collections</i>	<i>Investments</i>
\$1,156,000	Brought forward	\$881,240.92	\$264,759.08
	Turner Sargent Fund.		
5,000	Established 1899	5,000.00	
	Robert Charles Billings Fund.		
100,000	Established 1901		100,000.00
	Daniel Sharp Ford Fund.		
6,000	Established 1900		6,000.00
	Lucy Ellis Fund.		
10,000	Established 1900		10,000.00
	Henry Purkitt Kidder Fund.		
10,000	Established 1894		10,000.00
	Rebecca Austin Goddard Fund.		
1,000	Established 1901		1,000.00
	Edward Ingersoll Browne Fund.		
10,000	Established 1902	7,250.00	2,750.00
	James H. Danforth Fund.		
14,400	Established 1903		14,400.00
	George W. Wales Fund.		
30,000	Established 1903		30,000.00
	Emily Esther Sears Fund.		
25,000	Established 1903	15,398.27	9,601.73
<u>\$1,367,400</u>		<u>\$908,889.19</u>	<u>\$458,510.81</u>

SCHEDULE 5

Accumulated Income Restricted to Certain Uses

Mrs. J. B. H. James Fund.	
Purchase of Works of Art	\$8,703.32
Benjamin Pierce Cheney Fund.	
Purchase of Works of Art	459.10
Mrs. Susan Cornelia Warren Fund.	
Purchase and care of pictures . . .	207.40
Joseph Beale Glover Fund.	
Purchase of Pictures	478.06
William Wilkins Warren Fund.	
Purchase of Modern Paintings . . .	198.97
Carried forward	<u>\$10,046.85</u>

Brought forward \$10,046.85

Otis Norcross Fund.

Purchase of Works of Arts 1,047.40

James William Paige Fund.

Scholarships 2,075.36

Abbott Lawrence Fund.

Purchase of Pictures 976.64

Charles H. Hayden Fund 2,625.12

Mrs. Susan Cornelia Warren Fund.

Purchase of Pictures 298.77

\$17,070.14

REPORT OF THE DIRECTOR OF THE MUSEUM

TO THE TRUSTEES OF THE MUSEUM:

Gentlemen, — I have the honor to submit to you my third annual report as Director of the Museum, together with the reports of those in charge of its various collections.

THE STAFF OF THE MUSEUM

During the year just ended there have been few changes in the Staff of the Museum, but each of these has been in the direction of greater efficiency of organization, and of improvement in the care and administration of the collections.

On April 21 you appointed Mr. Almy Morrill Carter Librarian of the Museum, an office then newly created, but one of which there had been need for some time. Mr. Carter is a graduate of Harvard, of the class of 1898, A.M. 1899; and was an assistant in the library of Princeton University when he accepted the appointment here. In July your Board voted, on the recommendation of the Committee on the Museum, to transfer the collection of photographs to the Library, and place it under the charge of the Librarian; and the work of cataloguing both the photographs and the books is now proceeding according to Mr. Carter's methods and under his direction. At present there are four assistants in this department, — two in the Library proper and two in the Collection of Photographs. After Mr. Carter's appointment an attempt was made to reduce this force, but without success, as it has been found that the work of which there is immediate need could not be executed with a smaller number; and from the appendix to Mr. Carter's report, submitted herewith,¹ you will see that even the present force does

¹ This Appendix is not included in the printed Report.

not suffice for the demands which are made upon it. Of the changes which have been made in the installation of the Library I shall speak later.

In the Department of Chinese and Japanese Art the Museum has been fortunate in securing temporarily the services of Mr. Okakura-Kakuzo, of the Imperial Archaeological Commission of Japan, as expert in Chinese and Japanese paintings. His work here began in April last, since which time he has made a thorough examination of 3642 paintings in the collection, with a view to determining the date and artist of each, sifting out those which are not genuine, and giving their due position to such as are of exceptional importance. In connection with his investigation he has been preparing a detailed catalogue of the collection and a report upon it for your benefit.

On May 5 Mr. Rokkaku-Shisui was engaged for the same department as a specialist in the history and care of lacquers, and thanks to his knowledge and skill, this branch of the collection is now receiving the treatment of which it was much in need. On December 19 Mr. Okabe-Kakuya began an engagement for work of a similar character upon the metal objects in the same collection.

These are the additions to the staff, and the only other change to be recorded is the appointment of Mr. Emil H. Richter as full Curator of the Print Department, instead of Curator *pro tempore*, the promotion to go into effect at the beginning of the year 1905.

Substantial progress has thus been made towards bringing the organization of the working force of the Museum up to an equal state of efficiency in all departments, but more still remains to be done before its present and pressing needs are adequately provided for. The various so-called "unassigned" collections, which occupy a large part of the upper floor of the western wing of the building, including ceramics, textiles, metal-work, wood-carvings, etc., together with a large amount of material belonging to them now stored away, should be combined in a Department of Industrial Art, with a competent specialist in

charge. This is important for their proper care and exhibition in the present building, and it is much more important in order to insure them the consideration which the other collections are receiving in the preparation of the plans for the new museum. The need of such an arrangement has been by no means ignored or neglected, but thus far the chief obstacle to its fulfilment has been the difficulty of finding an available man of the requisite qualifications for the curatorship of a department of this character. Inquiries both in this country and in Europe have as yet been unsuccessful, but have not been abandoned.

The experience of the last two years and a half, since the office of Keeper of Paintings was created, has proved that the labor of putting and keeping our paintings in good condition, and that of hanging them effectively, with the constant changes that are necessary in the galleries, are quite sufficient to absorb the time and energy of one man; but it has also brought out other duties which are no less constant and exacting, and which in our present situation have to be distributed among various members of the staff as best they can be. Among them may be mentioned the consideration of the countless paintings which are offered for sale to the Museum from all parts of the world, the personal examination of those which are offered as gifts or loans, the frequent requests for judgment upon paintings from persons who have a claim upon the courtesy of the Museum, the extensive correspondence involved in these and other matters, and the systematic classification and cataloguing of all paintings in the Museum, whether on exhibition or stored. The desirability of concentrating all such duties in one department and under one responsible head need hardly be insisted upon, and I therefore hope that it may soon be possible to create a Department of Paintings as such, with a Curator as well as a Keeper in charge.

ACQUISITIONS OF THE YEAR

The reports from the several departments of the Museum show that the growth of most of the collections has been at

least normal, and a number of the accessions are of exceptional importance.

Among the gifts, the most valuable is the splendid sarcophagus of Thothmes I, which was discovered last winter in the tomb of his daughter, Queen Hatshepsut, in the excavations conducted by Mr. Theodore M. Davis, of Newport, R. I. This unique monument, one of the very few royal sarcophagi which have ever been allowed to leave Egypt, was presented to Mr. Davis by the Egyptian Government in recognition of his services to the archaeology of the country, and by him in turn to the Museum. The presentation was made in the spring, but owing to unavoidable delays in transportation the sarcophagus has not yet arrived here.

The Egypt Exploration Fund has made its nineteenth gift of antiquities for our Egyptian collection, which has been still further strengthened by a substantial gift from the Beni Hasan Excavation Society, described in the report of the Curator of the department.

Dr. Denman W. Ross has continued his generosity towards various collections of the Museum, his gifts for the year including nearly one hundred and forty-five examples of the textile arts, eighty-three pieces of Oriental pottery and porcelain, and thirty-two miscellaneous objects. Besides these gifts, which are specified more in detail on page 93, Dr. Ross has made to his collection of loans in the Museum many additions of an equally varied and important character. A list of these will be found on page 114.

As residuary legatee of Mrs. Sarah Wyman Whitman, the Museum was entitled to such of her paintings and other personal effects as she had not otherwise disposed of; and at the invitation of her executors a committee was appointed by the Committee on the Museum to select such objects as it would be desirable for the Museum to possess. The selection has been completed and approved, and a summary of the objects thus received will be found in the List of Donations, on page 94.

A list of the numerous loans received during the year will be found at the end of the report. Especial acknowledgment should

be made of the kindness of Mr. Francis Bullard in lending to the Museum his remarkable collection of prints by J. M. W. Turner, which made it possible to hold a Turner exhibition of exceptionally high quality in the Print Rooms during the spring and summer; also to the anonymous lender of ninety-five choice pieces of armor, through whom we have been enabled to make an attractive display in the Lawrence Room. The thanks of the Museum are also due to the many collectors of early Americana who have lent specimens to the present exhibition of early American prints. A list of them will be found in the report of the Curator of the Print Department. Without their coöperation this exhibition, of great value to the student of the beginnings of art in this country, would have been impossible, as the Museum collection of prints is regrettably weak in this branch.

Of the purchases made this year the most extensive have been for the Department of Classical Art, and these are described in the report of the Assistant Curator of the department. They include a number of fine Greek and Roman marbles, four Greek bronze statuettes of the highest grade, a painted terra-cotta sarcophagus from Klazomenae, an exquisite Greek vase, the design on which represents the meeting of Odysseus and Nausikaa as it is described in the *Odyssey*, and a collection of 1313 gold and silver Greek coins. These include the greater part of the famous collection of Canon Greenwell, with 338 from other sources, each specimen being carefully selected with reference to its value as a work of art. Added to those already in the Museum, they give us a collection of about 2000 examples, which for quality will bear comparison with the best collections in the world. With a few minor exceptions the purchases for the Classical Department were made from the Henry Lillie Pierce fund.

With the income of the fund bequeathed by Julia Huntington Bradford James a number of purchases have been made for the Department of Chinese and Japanese Art, and some for the Collection of Textiles.

I also beg to call your attention to the interesting list of purchases reported by the Curator of the Department of Egyptian Art, from which you will see that the development of this collection is not being left to chance gifts, but is being conducted along systematic lines.

Five important paintings have been purchased during the year, as follows :

PORTRAIT OF THE MONK FELIZ HORTENSIO PALAVICINO, by "El Greco," purchased with the Isaac Sweetser fund.

PORTRAIT OF AN OLD WOMAN, by Salomon Koninck, purchased with the same fund.

VENETIAN PORTRAIT OF A MAN IN ARMOR, artist unknown, purchased with the same fund.

PORTRAIT OF ADMIRAL PETER RAINIER, by Copley, purchased with the William Wilkins Warren fund.

PORTRAIT OF PHILIP IV, by Velazquez, purchased with the Sarah Wyman Whitman fund.

The collection of photographs has been increased by 2811 accessions, of which 726 were given and 2085 purchased.

WORK ACCOMPLISHED IN THE MUSEUM

In addition to the ordinary routine work in the various departments, and the considerable amount of time and labor given to the study of the plans for the new building by members of the staff, extensive changes have been made this year in the arrangement of the collections, which in some of them have resulted in a more thorough investigation and classification of their material than has hitherto been given to them. The work of eliminating inferior or unworthy specimens and of relieving the crowded condition of the galleries, which was begun last year with the European ceramics, has been continued among the miscellaneous collections. The contents of five of the rooms on the upper floor have been subjected to this process, under the direction of a special committee consisting of Messrs. Ross, J. T.

Coolidge, Jr., and Prichard, with Mr. Chalfin as assistant, the rearrangement of the exhibits in these rooms being due chiefly to him.

The Library had long suffered from its cramped condition, which of late years made it impossible either to house the new accessions of books or to provide accommodations for more than a very few readers. With the increasing demand for better facilities and the appointment of a special librarian, the necessity of a radical change had become imperative, and during the past summer the Library was transferred to the eastern end of the basement, where three storerooms and a workshop were cleared out for its benefit. The accommodations thus provided are ample for such growth as may be expected during our occupancy of the present building, and they include a well-lighted reading-room of fairly good size, so that students need no longer be discouraged from attempting to make use of our books. The new rooms adjoin that which contains the collection of photographs, and are connected with it, — a matter of great convenience to both. As you have been reminded before, however, changes of this kind are no longer possible without a corresponding sacrifice. With the transference of the Library, the storage space in the building is now reduced to a minimum, and this year it has been necessary to hire additional storage quarters outside.

Your attention has already been called to the special work which is being done by Messrs. Okakura, Rokkaku, and Okabe in various branches of the Chinese and Japanese collections. Besides this the Curator of the department has made an entire rearrangement of one of the storerooms, upon a much improved system, clearing out and reclassifying a vast amount of material, a large part of which had been practically lost sight of.

All the paintings, water colors, pastels, and drawings in the Museum, both those exhibited and those in storage, have been investigated and classified by a committee appointed for the purpose, mainly with reference to the needs to be provided for in this department of the new building.

The publications issued by the Museum during the year have been :

CATALOGUE OF THE CASTS FROM ITALIAN RENAISSANCE SCULPTURE, by Benjamin Ives Gilman.

CATALOGUE OF AN EXHIBITION OF THE LIBER STUDIORUM OF J. M. W. TURNER, by Francis Bullard.

CATALOGUE OF AN EXHIBITION OF EARLY AMERICAN ENGRAVINGS, by Emil H. Richter.

TWO SMALL VOLUMES OF "COMMUNICATIONS TO THE TRUSTEES," printed for private circulation, and containing papers by officials of the Museum, as well as reprints of articles by others, which have a bearing upon problems connected with the plans for the new building.

The Bulletin of the Museum has been issued regularly every two months, and appears to be successfully performing its function of keeping people both here and elsewhere in touch with the Museum and its work. Since it was started, the demand for it has increased considerably. Of the first number, published in March, 1903, 10,000 copies were printed; but at present the regular edition consists of 17,500 copies. With the sanction of the Executive Committee, an improvement has recently been adopted in its make-up, and it now appears as an eight-page paper, with slightly larger type, more open setting, and a limited number of illustrations. Its cost to the Museum is now estimated at about \$1250 per annum, for which there is no direct return, as it is distributed without charge.

USE OF THE MUSEUM BY THE PUBLIC

The number of admissions to the Museum during the year has been as follows :

Paid admissions	21,119
Admissions on free days (Saturday and Sunday)	173,188
Free admissions on other days (annual subscribers and their friends, students, etc.) .	53,928
Total admissions for the year . .	248,235

The average number of visitors on each day has been :

On Sundays (1 to 5 P. M.)	2,239
On Saturdays (9 A. M. to 5 P. M.)	1,113
Paying visitors on other days	82
Free visitors on other days	208

These figures show a decrease from those of last year, when they were as follows :

Total number of admissions	295,416
Average on Sundays	2,407
Average on Saturdays	1,416
Average of paying visitors on other days	121
Average of free visitors on other days	252

TICKETS ISSUED TO INSTRUCTORS, STUDENTS, ETC.

(AVAILABLE FOR THE ENTIRE ACADEMIC YEAR)

	1904	1903
Harvard University	211	296
Harvard University (Summer School)	49	60
Boston University	85	62
Radcliffe College	54	43
Simmons College	27	
Wellesley College	109	
Other Colleges	27	9
Mass. Institute of Technology	121	136
Mass. Normal Art School	136	199
Other State Normal Schools	18	
Eric Pape's School	91	51
Miss Sacker's School	27	
Secondary Schools (public and private)	325	227
Miscellaneous	86	
Total	<u>1,366</u>	<u>1,083</u>

In addition to the above, tickets, mostly for educational purposes, have been distributed as follows:

Season tickets issued to class teachers in the public schools, each admitting a teacher with six pupils at a time	1,025
Season tickets issued to instructors without pupils	718
Season tickets issued to artists	256
Special tickets, season and single	604
Tickets admitting a teacher with an unlimited number of pupils on single occasions only .	<u>39</u>
Total	2,642

I am, gentlemen, your obedient servant,

EDWARD ROBINSON.

REPORT

OF THE CURATOR OF THE PRINT DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM :

Sir, — I have the honor to submit to you the eighteenth annual report of the Print Department.

The year has been a notable one for this department,— despite the small number of new accessions received, — owing to the exceptional importance of the exhibitions held during the year.

The number of prints added to the collection since the last report is 185. Of these, 130 are book-plates and 22 are seals. These accessions are all gifts. Among the most noteworthy of them are : 3 mezzotint engravings by John Greenwood, from Mr. Frederick L. Gay ; the portrait of Desaguliers, engraved in mezzotint by Peter Pelham, from Mr. Charles P. Curtis ; a mezzotint portrait of Thomas Penn, by D. Martin, from Mr. D. McN. Stauffer ; 7 early views of Boston, photo-mechanical reproductions of old engravings, from Dr. James B. Ayer ; a portrait of J. J. Rousseau after Ramsay, engraved in wood by G. Kruell, a gift of the engraver ; a portrait of Benjamin Franklin, photogravure, printed in colors, from A. W. Elson & Co. ; a view of the Old Corner Bookstore in Boston, 1850, etched by Sidney L. Smith, from the Iconographic Society ; a series of borders for frontispieces and titlepages, engraved in wood by H. F. Williams-Lyouns, a gift of the engraver ; a restrike of Hurd's engraved portrait of Joseph Sewall, from Dr. Samuel A. Green. The most important gift of book-plates received is a volume containing 64 plates by A. de Riquer, Count Davolos, given by that artist, together with a book-plate

etched by him, printed in colors, for Alfonso XIII, King of Spain. Other interesting gifts of book-plates have been received, for instance: 15 Ex-libris from Count Leiningen-Westerburg; 10 plates engraved by French and by Spenceley, from Mr. Pierre LaRose; 3 early New England book-plates, from Dr. Charles E. Clark; and the well-known plate of Oliver Wendell Holmes, from Miss Alice F. Brooks.

A welcome gift to the technical collection has been received from the Misses Eliot; it consists of six copper-plates, engraved by two early American engravers, S. Hill and F. Kearny.

The 22 seals mentioned above have been presented to the Museum by various institutions of learning, for the Exhibition of Early Engraving in America.

A complete enumeration of gifts to the department will be found in the List of Donations, at the end of this volume.

Aside from these donations, the department has received, by transfer from the Museum Library, a series of 267 reproductions of drawings by old masters contained in the Print Rooms in Munich, together with an Index for the same.

LIBRARY

The number of new accessions to the Library of the Print Department reaches 67. Of these, 5 are gifts, 4 have been purchased, and 58 works in 76 volumes have been transferred to this department from the Museum Library. The donations consist of a Catalogue of the Plates of Turner's *Liber Studiorum*, Cambridge, 1874, from Professor Charles Eliot Norton; a Catalogue of the Engraved Work of David Edwin, supplementary to Hildeburn's Catalogue, from the compiler, Mr. Mantle Fielding; a pamphlet concerning the Seals of Massachusetts, from Dr. James B. Ayer; pamphlets and photo-mechanical reproductions of early American prints, with accompanying text, from Dr. Samuel A. Green; the University Bulletin for March, 1900, from the University of Pennsylvania.

The four books purchased are: *A travers cinq siècles de gra-*

vures, by Gustave Bourcard, Paris, 1903; *Die Illustrierten Historienbücher des 15 Jahrhunderts*, by Leo Baer, Strassburg, 1903; *Catalogue of Early German and Flemish Woodcuts preserved in the Department of Prints and Drawings*, British Museum, London, 1903; *Monumenta Germaniae et Italiae Typographica*, Berlin, 1904, part 8. The purchase of price-lists for two Auction Catalogues of American prints should also find mention here.

The books transferred from the Museum Library include technical and historical works, books on individual artists, on collecting, on death-subjects, a number of illustrated works, and a few catalogues. Among the most noteworthy of these accessions the following might be mentioned: *A Treatise on Wood-engraving*, Jackson and Chatto; *The Graphic Arts, Etching and Etchers, Landscape*, all three by Hamerton; *A Florentine Picture Chronicle*, Sidney Colvin; *The Art of Drawing on Stone*, Hullmandel; *Instructions in the Art of Lithography*, Straker; *An Inquiry into the Origin and Early History of Engraving*, William Young Ottley; *An Introduction to the Study of Ancient Prints*, Willshire; *Principia Typographica*, Sotheby; *History of Printing in America*, Isaiah Thomas; *Histoire de l'art pendant la Renaissance*, Müntz; *Modern Painters, The Stones of Venice, The Seven Lamps of Architecture*, all three by Ruskin; *The Life and Genius of Rembrandt*, Dr. Scheltema; *Albert Dürer et ses dessins*, Ch. Ephrussi; *The Life of J. M. W. Turner*, Hamerton; *The Life of J. M. W. Turner*, W. Thornbury; books on *Turner's Liber Studiorum*, by Rawlinson, Pye & Roget, and Rev. Stopford Brooke; the *Liber Fluviorum, The Harbours of England*, Rogers' *Poems*, and Rogers' *Italy*, all four containing illustrations engraved after Turner; *The Complete Angler*, Izaak Walton; the works of Chaucer, London, 1542; *Les Métamorphoses d'Ovide*, Brussels, 1677; *The Iliad* (illustrated by Flaxman); *The Fables of Dryden* (illustrated by Lady Beauclerc); . . . *Six Poems* by Mr. T. Gray (illustrated by R. Bentley); *Die Baseler Todtentänze*, Massmann (Atlas); *American Book-Plates*, Charles Dexter Allen.

EXHIBITIONS

An exhibition of New Accessions had been opened in October, 1903; this was taken down in the latter part of January. A loan exhibition of J. M. W. Turner's *Liber Studiorum* and of engravings after that master was opened February 11. Of the prints composing this exhibition, 267 were lent by Mr. Francis Bullard; 7 by Professor Charles Eliot Norton; 1 by Dr. Denman W. Ross; 13 were taken from the Museum collection. Thanks to these loans, especially that of Mr. Bullard, it was possible to make this the most complete exhibition of the kind ever held in this country. The catalogue issued for this exhibition, preceded by an introductory essay on the art of J. M. W. Turner, was prepared by Mr. Bullard.

The Turner exhibition remained open until August 15, when it was replaced by an exhibition of Engraved Portraits of the XVI and XVII centuries, composed entirely of prints owned by the Museum. This was in turn followed, December 12, by the present loan exhibition of Early Engraving in America.

This exhibition of work done by engravers in this country until about 1812, being the first of the kind ever attempted, presented many difficulties. Preparatory work was begun in the autumn of last year, and was resumed after the opening of the Turner exhibition. With interruptions caused by the regular business of the department, the work of collecting information concerning the engravers and the material eligible and available, arranging, cataloguing, and mounting, continued until the opening of the exhibition.

The following loans were placed on exhibition :

Anonymous	2
Heirs of William S. Appleton	1
Dr. James B. Ayer	5
Mr. George R. Barrett	51
Boston Public Library	5
Bostonian Society	3
Miss Alice F. Brooks, Salem, Mass.	28

Brown University, Providence, R. I.	2
Dr. Charles E. Clark, Lynn, Mass.	69
The Misses Eliot	10
Essex Institute, Salem, Mass.	1
Mrs. Frances M. French	1
Mr. Frederick L. Gay	46
Mr. Charles E. Goodspeed	216
Dr. Samuel A. Green	4
Mr. E. B. Holden, New York	19
Mr. Z. T. Hollingsworth	38
Mr. Francis H. Lee, Salem, Mass.	18
Mr. Frederick J. Libbie	30
Mr. Richard C. Lichtenstein	8
Mrs. James L. Little	1
Mass. Historical Society	1
N. E. Historic Genealogical Society	4
Peck Library, Norwich, Conn.	2
Mr. George B. Reed	1
Mr. Henry S. Rowe	26
Mr. D. R. Slade, Chestnut Hill, Mass.	3
Mr. D. McN. Stauffer, New York	36
University of Pennsylvania, Philadelphia	1
Dr. J. Collins Warren	3

The seals given by various institutions of learning for this exhibition have already been mentioned. Of the prints exhibited, 29 belong to the Museum collection.

A descriptive catalogue has been published for this exhibition, which is intended to serve as a guide to the visitor, and also as a handbook for collectors. At the suggestion and with the financial aid of Mr. Gay, a special edition of the catalogue has been issued, printed on hand-made paper, uncut, bound in boards, well suited for extra illustrating and for the shelves of the bibliophile's library.

The present exhibition is to be open until the 6th of February; it is to be followed by a Rembrandt exhibition. One of the Print Rooms will be devoted to etchings and dry-points, selected from the collection in the department; in another room will be shown photographs of paintings by the master, while the third

room will be reserved for examples selected from a large series of drawings by Rembrandt, in excellent reproductions. These drawings have been used a good deal by students and classes; doubtless the attention of visitors will not be called in vain to this excellent means of getting more closely in touch with the creative thought of the great master.

WORK ON THE COLLECTION

The prints received during the year have been registered, and added to the collection. The books received have been registered, catalogued, and placed on the shelves of the library. Early in the year the work of registering the prints of the Sylvester R. Koehler Collection was completed, and the force of the department was thereupon reduced to the Curator and one assistant. Owing to the small number of new accessions received during the year and to the exceptional character of the work — largely preparatory for exhibitions — this force has proved sufficient for the time being. It would prove quite insufficient, however, for the work of a normal year.

No work whatever could be done this year on the catalogue of prints, owing mainly to the lack of a suitable assistant for this much needed aid in making the collection as useful as it should be.

During the summer the catalogue of the Print Department Library was simplified, to correspond with that used in the Museum Library.

EMIL H. RICHTER.

REPORT

OF THE ASSISTANT CURATOR OF CLASSICAL ANTIQUITIES

TO THE DIRECTOR OF THE MUSEUM:

Sir,—I have the honor to present the nineteenth annual report of the Department of Classical Art.

During no previous year have the acquisitions of this Department exceeded those of the present year, except in variety. The purchases include 10 pieces of sculpture, 4 bronze statuettes, a terra-cotta sarcophagus from Klazomenae, 1 Attic vase, 19 Arretine potter's moulds, and 1313 Greek coins—the most valuable acquisition of the year, comprising practically the entire collection of the Reverend Canon William Greenwell, D. C. L., etc., of Durham, England, and part of another private English collection. All these objects, except three of the coins, were purchased from the Henry L. Pierce Fund. A detailed list of the purchases and of the objects received during the year by gift and loan will be found below.

The greater part of the marbles, the bronzes, and the moulds have already been put on exhibition. Their installation has led to the removal from the Gem Room of the last of the casts of Gothic sculpture, which, once occupying the whole room, have since 1896 gradually given place to the increasing collection of classical originals. Some of the less significant classical objects in this room, a few copies from the antique, and the prehistoric Italian vases in the Terra-Cotta Room were at the same time retired to make space for the new exhibits. Earlier in the year there had been withdrawn from the Terra-Cotta Room, quite unobserved, a number of Roman marble busts that fifteen years ago formed the bulk of the collection of sculpture—a fact not without significance in the history of the growth of the Department. The only other change in the galleries has been the com-

pletion of the installation of the Bartlett Collection, in progress at the writing of the last Annual Report.

The smaller objects retired from public exhibition have been placed in cases provided for them in the commodious office which the Department received in consequence of the removal of the Library to its present quarters last summer. By this arrangement the objects remain easily accessible and the more important among them can still be well seen.

The new office has been found well adapted for use as a classroom also, being the regular meeting-place of the class of teachers attending a course of lectures on Greek Art, given by the Assistant Curator under the auspices of Simmons College. He holds also for the current academic year the position of Instructor in the History of Greek Sculpture at Wellesley College, the performance of the duties of the position involving absence from the Museum for two hours on each of three days in the week.

No record has been kept of the number of persons whose interest in the classical collections has been such as to lead them to present requests of any sort to the Department. The number is certainly, however, regrettably small, in view of the present value and importance of the collection of originals, measured by whatever standard, and considering the necessary meagreness of the information to be derived from labels and printed sources now available.

The following is a list of the original works of art purchased for this Department during the year:

SCULPTURE

Except where the contrary is specified, the material is in all cases marble.

1. ARCHAIC HEAD OF A GIRL, in *poros*, from Sikyon. Her face is long and narrow, with slanting eyes, thin nose, prominent cheek-bones, and crescent-shaped mouth. She wears ear-buttons, and has a flat circlet about her hair, which fell to her shoulders in the usual archaic fashion, with separate tresses in front. Upon the forehead the hair is brought down in parallel locks terminating in small curls. The head has been

broken from a statue, but is itself uninjured except for some slight chipping; there are traces of a pattern in blue on the ear-buttons, and of red pigment in the hair, on the lips, and on the eyebrows, which are rendered plastically. The workmanship is of great delicacy. Height, 0.175 m.; length of face, 0.093 m.

Shown at the Burlington Fine Arts Club *Exhibition of Ancient Greek Art*, in 1903 (Catalogue p. 80, No. 49).

2. ATTIC GRAVE RELIEF of the latter part of the fifth century B. C., representing a young woman looking into a mirror which she holds in her left hand. She stands facing to the right, wearing a chiton and an himation, the latter thrown over her shoulders and across her left arm; a veil, engraved in the background, falls behind her head; her hair is bound up, and she wears a large ear-disc. The relief is enclosed by narrow Doric pilasters supporting a pediment with akroteria. The lower part of the stele, from a little below the lady's hips, has been lost; the side of her head is somewhat rubbed: otherwise the preservation is excellent. Height, 0.58 m.

3. LEDA springing up to protect the swan which takes refuge in her lap. She holds him close with her right arm, while the left was raised, doubtless to ward off the attack of the pursuing eagle. With the sudden motion the skirt of her chiton swings back from her advanced left leg in vigorous sweeping folds, and the garment falls unfastened from the right shoulder, baring the right half of her body except the front of waist and thigh, which are covered by a corner of the chiton caught beneath her arm. Besides the Doric chiton with broad *apptygma* she wears only thick-soled sandals, the straps left to be indicated in color. The figure was intended to be seen from its right, the drapery on the left side being sketchily rendered and the left thigh being disproportionately long.

Original Greek work probably of the latter part of the fifth century, the group ultimately adorned a Roman fountain, the water being discharged through the mouth of the swan. Leda's head, left arm, right hand, toes of the left foot, and right leg from just above the knee, with the head and neck of the swan, were broken away in antiquity and replaced. All are now missing, with the lower part of the drapery, behind, and the base. The work shows at two or three points somewhat careless (original) use of the drill. Height, 0.885 m.; length, 0.53 m.

Though the motive is the same as in the group of statues of which the Capitoline Leda (Helbig *Führer*² I, No. 467) is the best example, the differences are marked. The left foot is raised much higher here, there is far greater vigor in the action, the right leg is nude, a heavy Doric chiton

is worn instead of softer chiton and himation, the treatment is generally simpler and the composition that of a high relief, rather than of a group in the round.

4. AKROTERION from an Attic grave stele, of unusually elaborate design and fine workmanship. Both front and rear are alike, having a large palmette—in two distinct halves—springing from acanthus leaves ranged in two rows. Fluted stalks rise from the upper row and develop upward into one of the half-palmettes, and outward into a volute, points of transition being concealed by small acanthus leaves. The space at the sides between the front and rear palmettes is covered with leaves of acanthus laid flat and overlapping. There is a rectangular hole in the bottom for attachment to the stele. The greater part of the acanthus and of the volutes, with the tips of many of the leaves of the palmette, have been lost. Height, 0.66 m.; width, 0.44 m.

5. COLOSSAL HEAD OF ZEUS, from Mylasa in Caria; published in Brunn-Bruckmann *Denkmäler*, Nos. 572 and 573, with comment by Furtwängler and Arndt. The simple arrangement of the beard and hair, the low broad forehead, a certain calm dignity in the expression, and its mildness—this last quality, indeed, has here become positive weakness—may well be reminiscent of the great Pheidias Zeus at Olympia. The work is most probably that of an Attic artist of the middle of the fourth century B. C. The head was made separately for insertion in a statue, which was draped and probably seated. The face is turned somewhat to the right, and that side is less carefully worked than the other: the right eye is the lower and the right nostril the smaller. Holes for dowels in the crown indicate that some sort of headdress—perhaps the *polos*—was fastened upon the head. At the left side, behind, is a small fragment probably of the garment that passed over the god's shoulder.¹ The greater part of the nose has been lost, with some chips from the base of the neck in front, and from the locks of hair falling behind the ears. Since its arrival here the nose has been restored in plaster, and much of the very hard incrustation that covered the right side of the face has been removed. Height, 0.48 m.; length of face, 0.26 m.

6. FRAGMENTARY STATUE OF A BOY. The right arm is broken off just above the elbow, the left one at the wrist, and both legs in the upper part of the thigh. What remains of the figure is practically uninjured, but does not suffice to show certainly its motive. The boy is nude.

¹ Professor Furtwängler, *l. c.* p. 2, is, I think, mistaken in considering this a part of the hair. The lower surface of the lock of hair just above is antique, not a break. The small section of marble in question was, then, always separate from the hair.

His weight was borne upon the left leg ; the right shoulder is raised and the arm, which was bent at the elbow, is swung out somewhat. The left arm hangs at his side. His gaze is directed slightly downward and to the right. The treatment of the hair — only that close over the forehead being carefully finished — suggests that the upper part of the head was to be concealed by a wreath or cap. Probably of the fourth century B. C. ; and certainly Attic work, with much of its characteristic grace and charm. Height, 0.735 m.; length of face, 0.13 m.

7. HEAD OF HOMER. A Hellenistic work of heroic size, hardly surpassed, if indeed equalled, among the known portraits of the poet. Blindness and old age are powerfully presented, but the sensitive face shows none of the querulousness that often comes with decaying powers — years have softened but not weakened a nature eternally young, like his songs. The type resembles most that of the herms in Paris and Schwerin (Bernoulli, *Griechische Ikonographie* I, pp. 10–11, Nos. 10 and 16).

The head was made separately for insertion in a statue. A fragment from the right side of the neck and much of the nose were broken away in antiquity ; and there is a modern scar over the right eyebrow. Otherwise the preservation is perfect : indeed the creamy white patina that the marble has acquired with time has enhanced the wonderfully realistic effect of the rendering of aged flesh.

Burlington Fine Arts Club, *Exhibition of Ancient Greek Art*, 1903, p. 26, No. 39. Height, 0.41 m. ; length of face, 0.21 m.

8. SMALL GREEK RELIEF, representing the death of Priam ; published by Heydemann, *Römische Mittheilungen*, 1888, pp. 101–3, pl. III. Neoptolemos, with his left foot braced against the altar on which the old king sits, is dragging him from it by the hair with his left hand while the sword in the other hand is drawn back ready for the fatal blow. Hekabe (?), kneeling on the altar behind Priam, makes frantic appeal for mercy.

There is much in the relief to associate it with work of the late fifth century B. C., though its actual date is probably much later. In Imperial times it was used as a sepulchral relief by a Roman lady who caused to be inscribed upon the side of the long altar,

AVRELIA·SECVNDA | SE·VIVA·FECIT·SIBI·ET·SV|IS

(“ Aurelia Secunda during her lifetime made this sepulchre for herself and her family ”). An original inscription appears to have been cut away to make place for this. Length, 0.49 m. ; height, 0.37 m.

9. HEAD from a copy in Pentelic marble of the original of the Munich Oil-pourer (M. F. A., *Catalogue of Casts*, No. 527; Furtwängler, *Beschreibung der Glyptothek*, No. 302, where this head is mentioned at the end of the bibliography). The lower part of the head — from below the base of the skull to just above the chin — has been lost; the rest is admirably preserved. The chief points of difference between this head and that of the statue in Munich are the larger size of the eyes and mouth here, the greater breadth of the upper part of the nose, and the less painstaking rendering of the hair. From Athens. Height, 0.23 m.; distance from mouth to root of hair, 0.12 m.

10. PORTRAIT OF A ROMAN LADY, of the second century A. D. A breathing likeness of an intelligent, somewhat masterful, and before all aristocratic, woman. Her eyes are small and near together; the nose is rather aquiline, the mouth expressive, the jaw firm. The fine head is admirably poised. The most striking characteristic is the *coiffure*, which resembles that affected by the elder Faustina. A mass of braids is coiled about the top of the head; below, broad wavy locks pass from the brow to the back of the head, where the hair is arranged in a vertical roll which joins the coil of braids at the crown. The preservation is excellent, there being only slight injuries to the tip of the nose, the ears, and the edge of the bust, with somewhat more serious damage from a blow over the right eye. Height, 0.48 m.; length of face, 0.172 m.

BRONZES

1. ARCHAIC HERMES KRIOPHOROS, from Arcadia. The god is bearded, wears the *pilos*, closely fitting girt chiton, and heavy boots, and walks, with the left foot now in front, holding a young ram under his left arm and extending his right hand. The *kerykeion* there held is missing, and the god's left foot and the left hind foot of the ram have been broken away; there is a modern scar on Hermes' right cheek. Uniform greenish gray patina. Height, 0.167 m.

A statuette deserving a very high place among bronzes of its period.

2. APHRODITE AND EROTES in the developed archaic style: a mirror-stand formerly in the Forman Collection (described by C. H. Smith in the *Sale Catalogue*, 1899, p. 10, No. 66, pl. III). Aphrodite stands upon a round pedestal, wearing soft boots, an Ionic chiton, and a *peplos* fastened at the right shoulder. She raises the edge of it with her left hand, while the right holds out a flower. Her hair is parted in the

middle and arranged in loops over the temples ; it is confined by a *stephanè* and, loosely tied again at the shoulders, falls to the waist. Erotes on either side fly (in the archaic running attitude) down toward her head. The little figures wear low boots but are otherwise nude ; their hair is arranged much like Aphrodite's. The yoke on which the mirror was supported rests upon her head, but the polished disc has been lost.

The modelling of the figures was done with great delicacy and precision, and the detail very finely engraved. All is scarcely less sharp than it can have been when the mirror left the maker's hands. Height, 0.256 m.; of the Aphrodite alone, 0.19 m.

3. NUDE APHRODITE ; of about the end of the fourth century B. C. Her hair is gathered in knots at the top and back of her head, like that of the Bartlett Aphrodite (*Report* for 1903, p. 57, No. 7). She stands with her weight well forward on the right foot, the left leg bent and the foot drawn back somewhat ; both hands are extended downward and a little to the front, with the palms open ; there is a gentle forward inclination of the head. Delicate olive green patina. Height, 0.186 m. Burlington Fine Arts Club, *Exhibition*, 1903, p. 40, No. 13.

The beautiful figure is mounted upon an ornate moulded circular pedestal 0.053 m. high, which originally bore another slightly larger statuette. The patina is similar to that of the Aphrodite.

4. GRAECO-ROMAN HERMES, standing with his weight on the right leg, his right arm extended, and the left, covered by the *chlamys* he wears on his shoulder, hanging by his side. The *kerykeion* has been lost from this hand, and a purse (?) from the other. Even green patina. Height, 0.15 m. Burlington Fine Arts Club, *Exhibition* 1903, p. 45, No. 35.

KLAZOMENIAN SARCOPHAGUS

Painted terra-cotta sarcophagus from Klazomenae, of ordinary form and technique — the figures on the upper end being silhouetted in black with details in superposed white, those on the lower having the heads drawn in outline and the bodies solid black with interior lines and spaces left in the color of the background. The figured ornament on the rim is distributed as in the Berlin sarcophagus, published in *Antike Denkmäler* I, pl. 44 (*Antiquarium* No. 3145).

The subject of the broad frieze at the head is the departure of armed men for battle. At the left a quadriga, with the charioteer and an attendant on foot, waits for the chief, who is bidding farewell to a group of women and children ; a file of four hoplites marches up from the right.

Above, and on either side just below, is a narrow frieze of animals — lions, panthers, boars, and bulls. The panel at the top of each side section shows a spearman standing beside a horse ; that at the lower end, a seated sphinx with her head turned back. On the broad band at the foot of the sarcophagus is painted a bull fallen upon his back under the attack of a lion and a panther.

Practically nothing is now preserved of the undecorated portions of the sarcophagus, but little is missing from the rim, though it has been broken into many fragments. The surface is much crackled and the greater part of the superposed color has been lost. Length, 2.16 m. ; width at top, 1.11 m., at foot, 0.88 m.

ATTIC VASE

Pyxis (toilet box), with cover bearing an exquisite design, in the developed fine red-figured style, representing the appearance before Nausikaä of the shipwrecked Odysseus. With Ino's veil still flung over his arm, and hiding his nakedness with a branch plucked from the bush behind him, he follows Athena to the left toward the princess, who "stands firm" awaiting him, while Phylonoë and Leukippe, who are nearest the intruder, flee in panic. A third maiden, Kleopatra, is absorbed in washing a garment.

All the names are inscribed in white: NAVΞΙΚΑ , ΦΥΛΟΝΟΗ , etc. Various details in white, and gilded relief. The knob is missing, and a part of the rim has been restored, with a small portion of each of the figures. The box, which is decorated with a laurel wreath, has lost a few small pieces from its top edge. Diameter, 0.136 m. ; height, 0.046 m.

ARRETINE MOULDS

Each mould is complete unless otherwise specified; Nos. 3, 6, 10, 13, 14, and 19 are intact.

I. From the workshop of MARCUS PERENNIUS.

- a. By *Tigranes*: all signed M.PEREN TIGRANI , except No. 5, which bears no signature, and No. 8, which has only TIGRANI , half the mould being lost.

1. MOULD OF A LARGE BOWL WITH ROLLING LIP, which, like the bottom, is adorned with delicate leaf patterns. A "*kalathiskos*" dancer and five female *genii* bearing garlands dance ceremoniously among tripods set on sculptured bases. Diam. 0.236 m.; ht. 0.13 m.

2. SIMILAR MOULD. Apollo Kitharoidos, a *genius* playing flutes, two maenads and a satyr, dancing. Between the figures a tripod and four candelabra. Diam. 0.233 m.; ht. 0.128 m.

These two moulds are of the same style and have some of the same individual figures as the fine fragments, *Annual Report*, 1898, p. 79, No. 9, and p. 83, No. 31, and 1900, p. 84, No. 1.

3. MOULD OF A BOWL. Four dancing girls between statuettes surmounting conventional floral ornaments. The figures are like one of those in *Annual Report*, 1898, p. 79, No. 9, but they do not wear the small *kalathos* on their heads. Diam. 0.177 m.; ht. 0.093 m.

4. MOULD OF A BOWL. Decoration in two equal zones: on the lower, birds and floral ornaments; on the upper, a flute-player and five dancers, all six being precisely like figures which appear in the fragments Nos. 10 to 14, pp. 79-80, *Annual Report*, 1898. Diam. 0.163 m.; ht. 0.087 m.

5. MOULD OF A COVER. Figures from the same dies as those in No. 4. Unsigned. Diam. 0.196 m.; ht. 0.038 m.

6. MOULD OF A CUP, decorated with *boukrania* and festoons of fruit. Diam. 0.143 m.; ht. 0.054 m.

7. MOULD OF A BOWL. Vintage scene: three fauns gathering grapes, three bearded satyrs treading out wine. Diam. 0.192 m.; ht. 0.103 m.

Nos. 1, 2, and 3, *Annual Report*, 1898, p. 77, which have similar scenes, are very probably also from the hand of Tigranes, though unsigned.

8. FRAGMENT OF THE MOULD OF A BOWL, with representation of the sacrifice of a pig. Diam. 0.12 m.; ht. 0.09 m. The same scene is stamped with identical dies in the fragment No. 32, p. 84 of *Annual Report*, 1898.

b. By *Nicephorus*:
NICEPHOR
PERENNI

9. FRAGMENTARY MOULD OF A BOWL. Subject of the section preserved, a bear-hunt: one hunter has been brought to the ground by the bear; a second rushes to his rescue. The mould shows clear signs of actual use. Length 0.14 m.; ht. 0.10 m.

10. MOULD OF A BOWL. Symposium of four pairs of youths and hetairae. Diam. 0.213 m.; ht. 0.097 m.

11. MOULD very similar to No. 10, three of the groups being from dies used there. Diam. 0.20 m.; ht. 0.106 m.

c. By *Pilades*.

12. FRAGMENT OF THE MOULD OF A BOWL. Nike, and Sirens with tails in the form of acanthus leaves playing flute and lyre. Similar in style to Nos. 1 and 2, above; figures like those in *Annual Report*, 1900, p. 84, No. 1. Signed, PILADES. The name of Perennius was doubtless on the lost side of the mould. Diam. 0.227 m.; ht. 0.132 m.

II. From the workshop of RASINIUS.

a. By *Eros*: EROS RASIN.

13. MOULD OF A BOWL, decorated with three Cupids holding heavy festoons of grapevine. Diam. 0.167 m.; ht. 0.087 m.
14. SIMILAR MOULD. Identical Cupids holding necklace festoons. Not signed. Diam. 0.164 m.; ht. 0.085 m.

b. By *Pantagathus*: PANTAGATHVS (ANT and ATHV in monogram) RASIN.

15. MOULD OF A BOWL, decorated with a wreath of leaves and fruit and with birds, lizards, and insects — all this like a part of the decoration of the larger mould signed by Pantagathus, *Annual Report*, 1900, p. 84, No. 3. Diam. 0.164 m.; ht. 0.086 m.

c. Probably by *Quartio*, workman of Rasinius.

16. MOULD OF A BOWL. Masks of bearded satyrs and fauns, festooned necklaces, *thyrsoi*, etc. Closely reminding the mould No. 2, p. 84, *Annual Report*, 1900, which is signed QUARTIO RASIN. Diam. 0.20 m.; ht. 0.10 m.
17. FRAGMENT OF SIMILAR MOULD. Length 0.17 m.; ht. 0.115 m.

III. From the workshop of PUBLIUS CORNELIUS.

By *Primus*.

18. MOULD OF A BOWL. Three women plucking fruit from upper border of design: columns between them, joined with festoons of ivy. Signed, PRIMUS and P. CORNELI (RNE in monogram). Diam. 0.175 m.; ht. 0.089 m.

IV. From an unidentified pottery.

19. MOULD OF A SMALL CUP, decorated with *boukrania*, leaves and grapes. Diam. 0.084 m.; ht. 0.049 m.

COINS

Nothing beyond a very general account of the valuable collection of Greek coins purchased for the Department in 1904 can be here attempted. Their number is 1313. Of these, 975 are from the famous collection of Canon Greenwell and comprise the whole of it exclusive of a number of duplicates of coins already possessed by the Museum. Like the Greenwell coins, those acquired from other sources are also of exceptional beauty and in excellent, many even in brilliant, preservation.

This accession has nearly trebled the number of Greek coins in the Museum, and has perhaps even heightened the average quality of the collection, while adding a number of exceedingly rare as well as beautiful specimens. Though all these newly acquired coins were collected rather for their beauty—or for beauty with the added attraction of rarity—than for their historical or archaeological interest, they are of wide distribution, issues of 190 cities or dynasts being included, 70 of them hitherto unrepresented in the Museum.

Among the 294 coins from Italy and Sicily is a series of 35 of Tarentum, one of the very rare staters of Pandosia with facing head of Hera Lakinia; splendidly preserved examples of the finest types from Thurium, Rhegium, Agrigentum, Camarina, Catana, Himera, and Naxos, with a beautiful tetradrachm of Eryx, unusually well executed. The series of 68 Syracusan tetradrachms with female head in profile extends from the archaic to the finest period; it includes 17 coins by known artists: Eumenes, Eukleidas, Evaenetos, Kimon, Phrygillos, Evarchidas, and "Parme..". There is an example of Kimon's facing Arethusa, and two of his signed dekadrachms, as well as the beautifully preserved dekadrachm of Evaenetos, published by Evans, *Syracusan Medallions*, pl. IX.

The notable series among the 346 coins from Continental Greece and the North are those of Abdera, Aenos, Macedon and Elis.

The whole number of coins from Asia and Africa is 673. Of first importance here, and indeed in the whole collection, is the

remarkable series of 330 electrum coins of Asia Minor, 160 of them Cyzicene staters (a few, sixths and twelfths) of 133 different types. This brings the number of Cyzicene electrum coins in the Museum to 173, of types to 141. The other electrum issues are 59 Lesbian hectae, 39 Phocaeen hectae, and 62 early coins from Ionian mints for the most part unknown.

For the rest, two series demand special mention: the 22 silver and 15 gold coins of Cyrene; and the 11 gold staters of Lampsacus, which bring the number of types of these splendid coins represented in the Museum to 14.

Canon Greenwell published a large number of coins from his own cabinet in his monograph on "The Electrum Coinage of Cyzicus" (*Numismatic Chronicle*, 1887, pp. 1-125; pls. I-VI). Many other notable coins of the collection have also been published by him in the *Numismatic Chronicle*: 1880, pl. I; 1885, pl. I; 1890, pl. III; 1893, pl. VII; 1897, pls. XI-XIV.

Besides these purchases there have been received during the year the following

GIFTS

1. EARLY BABYLONIAN CYLINDER, of hematite, engraved with the figures of a bearded god and a male and a female worshipper — a subject not uncommon on these seals. Length, 23.5 mm.

From the Estate of MRS. SARAH W. WHITMAN.

2-4. Additions to the BARTLETT COLLECTION as listed in the *Annual Report* for 1903:

2. OVAL SARD INTAGLIO: bust of Sabina, wife of Hadrian. Length, 12.5 mm.

3. SARDONYX with intaglio representation of the Three Graces; lenticular in shape, the lower (onyx) side plane. Diameter, 23 mm.

4. BRONZE STATUETTE OF ISIS, standing completely enveloped in a fringed mantle fastened with the "Isiac knot," and wearing her appropriate headdress — solar disc with *uraeus*, between horns and feathers. Only the handles remain of the *sistrum* she held up in her right hand and of the vessel once carried in the left; the tall headdress is bent over forward: otherwise the figure is intact. Brown and green patina. Height, 0.13 m.

5. ETRUSCAN BRONZE HANDLE, from Città della Pieve. It has the form of an acrobat making with his body a bridge between two supports, which rise from an ornate plaque once attached to the side of a vase. (The other handle of the pair to which this belonged is in Berlin: Antiquarium Inv. No. 7900). Length, 0.15 m.; height, 0.16 m.

From DR. DENMAN W. ROSS.

6. BRONZE STATUETTE OF MERCURY: a slender figure standing with the right hand slightly advanced, the left raised shoulder-high, and a cloak flung over this arm. The attribute the right hand held has been lost. Height, 0.13 m.

ANONYMOUS GIFT.

7. BRONZE COIN of Prusias I of Bithynia.

From MR. HOWLAND WOOD.

8. 9. COPIES in water color, by Mr. Joseph Lindon Smith, of two of the "Maidens" in the Akropolis Museum at Athens — Nos. 674 and 684 (Lechat, *Au Musée de l'Acropole*, pl. I, opp. p. 278, and fig. 38, p. 369).

From MESSRS. CHARLES A. KIDDER and NATHANIEL T. KIDDER.

10. 11. Similar COPIES, also by Mr. Smith, of the yellow-haired "Ephesos" and the "Maiden" known as his sister, Akropolis Museum Nos. 689 and 686 (Lechat, fig. 39, p. 375, and fig. 37, p. 367).

From MR. JOSEPH LINDON SMITH.

12. CAST of the face of the Petworth Aphrodite (Furtwängler, *Masterpieces*, pl. XVII).

From MR. JOHN MARSHALL.

13. CAST of the Satyr with the child Dionysos astride his shoulders, in the Museum at Naples. (Clarac, pl. 704B, No. 1628A = Reinach, *Répertoire*, I, 397/6.)

From MESSRS. P. P. CAPRONI AND BROTHER.

A CAST of the "Throne of Venus" from the Villa Ludovisi, now in the Museo delle Terme, Rome (*Römische Mittheilungen*, 1892, pp. 54-5, and pl. II), has also been acquired by purchase.

Finally, the Department is indebted to Mr. J. Templeman Coolidge, Jr., for the loan of a marble torso of a girl, lately acquired by him in Europe. This charming Greek fragment has been placed on exhibition in the Gem Room.

B. H. HILL.

REPORT

OF THE CURATOR OF THE CHINESE AND JAPANESE DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM :

Sir,—I have the honor to submit the following report on the Department of Chinese and Japanese Art.

ARRANGEMENT OF COLLECTIONS AND ORGANIZATION OF THE DEPARTMENT

Although the year 1904 may be said to have been devoted almost exclusively to the work of internal administration in the department, changes nevertheless in the room containing ceramics were accomplished. We show at present as a result enough of the late Ming and early Tsing porcelain to furnish the nucleus of a distinguished collection, while the less remarkable group of Chinese bronzes is, so far as I am aware, the only consistent one on public exhibition in America. Beside these, an equally unusual group of red Chinese lacquer is installed, as well as an exhibition of Japanese pottery independent of the Morse Collection. During the months occupied by this work, the Museum's unique gathering of Chinese and Japanese pewters was increased and finally exhibited as a whole.

The appointment in March of Mr. Okakura-Kakuzo to study and catalogue the entire collection of paintings and drawings in the keep of the department was an event which has directed the remainder of the year. His examination has extended over a period of nearly ten months, and has taken account of over 5000 examples of graphic art. Upwards of 3700 works have received individual attention, and have had attached to them a written

criticism in a form destined to become the basis of a more modern and authoritative card-catalogue, and the greater number of the rest have been placed apart in the series of documents for art studies formed by Mr. Fenollosa. It may further be said that of the 3642 criticisms actually recorded by Mr. Okakura, 2889 attest the originality of the object judged, 476 attribute a fraudulent character, and 277 the character of copies.

Mr. Okakura in the preface to his catalogue has rated the collection of paintings as follows: "It is the largest single collection in the world. In wealth of masterpieces it is second only to the Imperial Japanese collections of Nara and Kioto. In certain schools of Tokugawa painting it is unrivalled anywhere." He further remarks, however, that "it lacks specimens of certain important periods and schools," notably Chinese works of the Tang Period (618-907 A. D.), and Japanese works of the primitive Buddhist ages, and that it needs better specimens of many individual masters to be truly representative. Subsequent to these remarks, the critic enumerates 200 examples out of his catalogue as works of very great value, on account either of artistic merit or archæologic importance.

These works furthermore were, at the end of his examination, exhibited and discussed by Mr. Okakura in two lectures before committee-men and trustees, which furnished a memorable opportunity to become acquainted with the treasures of far eastern thought and art, and fittingly crowned a most important incident in the recent growth of the Museum.

In connection with his work on the graphic arts, Mr. Okakura has likewise carried on a similar examination of the sculpture in Dr. Bigelow's collection, thus bringing to light some masterpieces of mask-carving, and at least three Buddhistic statues of exceptional importance. The masks have been catalogued and arranged for study in the rooms of the Curator; the sculpture will, it is hoped, be rearranged in the near future.

The new system of storage which at Mr. Okakura's suggestion has been provided for a portion of the collection has involved the housing of a great reference library collected by Dr. William S.

Bigelow some years past, but since laid away for lack of space. This newly developed resource will, I believe, prove in the future of capital importance. It has indeed already been found to contain many books of extreme rarity in China, some unpublished works of the first order on matters relating to the fine arts, and an inexhaustible number of printed works dating from the 18th and early 19th centuries, which embody the triumphs of Japanese wood-block printing in black and white, as well as in color. By the increasing number of Japanese and Chinese students, the travelling Oriental scholar and the typical visitor to the department, the enthusiast and the collector of prints, this mass of new material will be considered one of our unique resources; while by ourselves it will be recognized as a new part of the great obligation under which the Museum stands to its founders.

Through Mr. Okakura the Museum has obtained expert Japanese workmen for repairs. Engaged privately in April, and by the Museum in August, Mr. Rokkaku-Shisui has inspected and mended over two hundred examples of lacquer. Concurrently with his work in repairing, Mr. Rokkaku has prepared a catalogue of the pieces examined, which, when all have been inspected, he will deposit in the Museum with that of Mr. Okakura.

A more recent arrival, Mr. Okabe-Kakuya, has been engaged to repair, classify, and catalogue the metal and the armorer's work in the collections.

To close the record of organization, I may mention the store of artist's documents, sketches, albums, text-books, and archaeological data which has been grouped together and set aside toward the formation of a library of unpublished and original work.

USE OF THE COLLECTION BY STUDENTS AND OTHERS

One hundred and seventeen visitors applied during the year to see prints. Mr. Okakura gave two lectures and the Curator one. A number of copies were made from Japanese and Chinese paintings in assisting certain studies, by Mr. John LaFarge.

SPECIAL EXHIBITIONS

In February, the wood-carvings, which had held first place last year in the cases of the corridor, gave way to a selection of paintings mostly in monochrome — works of the Sung period in China and the Ashikaga period in Japan. Throughout the year, an alternation of works, chiefly by Harunobu, Kiyonaga, and Shunsho, from the collection of Dr. Ross, has occupied the print cases, while in the lacquer room a selection of the best Japanese wood-carvings, installed by Mr. J. T. Coolidge, Jr., has occupied the wall cases.

LOANS AND GIFTS

Though a detailed list of loans and gifts will be found at the end of the volume, it may be fitting here to express the thanks of the department to its constant friends, Dr. Weld, Dr. Bigelow, and Dr. Ross, for new and valuable accessions. These are especially due Dr. Ross for the large number of objects in metal and cloisonné which he lent to the Museum on his return from abroad, and which as yet have been seen by only a few people. As part of this loan, Dr. Ross brought twenty-five Tibetan paintings, which, with the two already acquired during the year by the Museum, lay the foundation for a branch of Oriental painting hitherto absent from the collection.

To the memory of the late Mrs. Alpheus Hardy is due a special mention of her loan of a collection of antique Chinese and Japanese bronze mirrors. The exhibition of these exceptionally beautiful objects has sensibly raised the level in the Japanese room. To an anonymous lender we are likewise much indebted for almost the only examples we can show of the Chinese pottery of the Yuen and Ming periods, and to the same lender we owe some of the best of the Chinese bronzes.

Among donors we must thank Dr. Ross for some thirty fastidiously chosen examples of Japanese pottery, Messrs. Yamanaka & Company for a pair of painted doors of distinguished quality,

and Mrs. Samuel Cabot for an example of Lung Chuan celadon, which supplies an obvious want in the Chinese collection.

PURCHASES

The purchases of the Museum deserving special mention are the numerous examples of industrial metal-work from Japan, not yet exhibited, and the two Thibetan paintings already mentioned as the first of their kind to be added to the riches of Chinese and Japanese works of the same period.

PAUL CHALFIN.

REPORT OF THE KEEPER OF JAPANESE POTTERY

TO THE DIRECTOR OF THE MUSEUM:

Sir, — I have the honor to submit the following report on the collection of Japanese pottery.

The greater part of the time has been given to completing a handbook of the collection. It will, in a way, be a brief abstract of the larger catalogue, though with certain revisions and corrections. A few only of the more prominent signatures will be given.

A printed list has been made of the duplicate collection of Japanese pottery, which now contains 716 examples, representing the work of 218 potters, covering 39 provinces.

By the removal of the duplicate collection, ample room has been made available for the re-distribution and classification of the objects which have accumulated since the publication of the large catalogue. Thirty-five objects have been added to the main collection during the year, of which Dr. Denman W. Ross has given thirty.

We were fortunate in securing for a few days the services of Mr. Hiromichi Shugio, author of the Waggaman Pottery catalogues. During his former residence in America he became familiar with our collection, and made many notes of doubtful objects, and copied the signatures of many enigmatical pieces. Since his return to Japan he has been able to solve many of these perplexing questions, and these notes and new attributions will be
*recorded in the handbook.

EDWARD S. MORSE.

REPORT

OF THE CURATOR OF THE EGYPTIAN DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM:

Sir, — I have the honor to submit a report for the year on the Department of Egyptian Art.

During this year, as last, a part of my time has been spent in Egypt in the interest of the Museum and in the acquisition of material for the development of the Museum collection. The results of these two years thus spent, together with the unique material given to the department by its benefactor, Mr. Theodore M. Davis of Newport, may be fairly said to have placed our Egyptian collection upon a footing where it now represents the most characteristic phases, at least, of Egyptian art in the greater number of its branches.

In my last report announcement was made of the gift by Mr. Davis of the remarkable leather ceremonial garment of the Prince Mai-her-pri, and the series of glazed porcelains and wooden sculptures from the royal tomb of Thothmes IV. Since then Mr. Davis' complete publication of the tomb has appeared, and through his generosity the drawings by Howard Carter of the relief sculpture on the chariot of Thothmes IV, made for reproduction in the publication, have now been given to the Museum. The work of searching the sides of the Valley of the Kings at Thebes for hitherto undiscovered royal tombs of the Early New Empire was continued by Mr. Davis last winter with the coöperation of the Egyptian Government, with the result that the tomb of Queen Hatshepsut, the builder of the great temple of Dêr el-Bahari, was discovered and cleared. Of the two royal sarcophagi which it proved to contain — those of Hatshepsut herself and of her father, Thothmes I — Mr. Davis received the latter as the gift of the Egyptian

Government, and this he has presented to our Museum. The sarcophagus is of massive proportions, and is of sandstone, polished to a mirror-like surface and ornamented with bands of inscription in sunken relief. As an addition to the collection its value is obvious, for only under rare circumstances is it possible at the present time for European or American collections to be enriched by material of such a character.

The collection has also been materially strengthened by a gift from the Beni Hasan Exploration Society of objects found in the excavations carried on at Beni Hasan during the past two years by Mr. John Garstang, of Liverpool University, consisting of a complete type-series of pottery of the XI–XII dynasties, a selection of types of pottery of the XXII–XXV dynasties, and a painted wooden coffin of the XI–XII dynasties.

From the Egypt Exploration Fund notice has been received of a donation of antiquities from the various branches of work carried on by representatives of the Fund, — by Professor Petrie at Ehnasya, Professor Naville at Dêr el-Bahari, and Drs. Grenfell and Hunt at Oxyrhynchus.

The additions to the collection by purchase have been carried out with the purpose of strengthening it at its weaker points and of making the collection as a whole more uniform in its illustration of the chief characteristics of Egyptian art, period by period. In accordance with this determination representative examples of sculpture were acquired of several periods previously unrepresented, or insufficiently so. These include:

1. TWO SEATED STATUETTES, of limestone, 36 and 27 cm. in height respectively, of the early 4th dynasty. Both are in perfect condition and one has well-preserved traces of color. These antedate the pair of standing statuettes in our collection, given by the Egypt Exploration Fund in 1897, and are thus the earliest sculptures in the round which the Museum possesses.

2. A SMALL HEAD in limestone, of the 5th or 6th dynasty, most beautifully modelled. Height 5 cm.

3. STANDING STATUE, of limestone, of the 6th dynasty. Feet missing. Present height 49 cm.

4. UPPER HALF of a royal statue, of brecchia, 18th dynasty. Present height 34 cm.
5. HEAD of a royal statue, of pink granite, 19th dynasty. Height 15 cm.
6. HEAD of a royal statuette, lapis-lazuli, 19th dynasty. Height 4 cm.
7. HEAD, of black granite, 22d to 25th dynasty. Height 24 cm.
8. UPPER HALF of a statuette of the lioness-headed goddess Sechemet, of quartz veined with lapis-lazuli and iron pyrites, 26th dynasty. Present height $8\frac{1}{2}$ cm.
9. HEAD of a royal statuette, of limestone, 26th dynasty. Height 5 cm.
10. HEAD, of green basalt, 26th dynasty. An example of the finest work of this period. Height 20 cm.

The series of wooden sculptures of the Middle Empire, from Assiut, of which brief mention was made in the report sent from Egypt just after their acquisition a year ago, may now be described in greater detail. In addition to the wooden statue 1.12 m. in height, mentioned at that time, which stands as an important example of Egyptian sculpture in that material, there are five single figures and three groups of figures, all of wood. These are :

1. STANDING FEMALE FIGURE, 47 cm. in height ; arms straight down at the sides, feet together. The figure is represented nude, flesh parts unpainted ; hair and sandals black ; necklace, bracelets, and anklets pale green.
2. FEMALE FIGURE, 67 cm. in height ; represented as walking, with left leg advanced. She has her left arm raised to hold a basket on her head, and with her right is carrying at her side a pair of geese which she has grasped securely by the wings. She is clothed in a long garment, painted white, which reaches from the waist to the ankles and is supported by a strap over each shoulder. The nude parts are painted yellow, and a massive wig which falls down her back to the waist is painted black. Two necklaces are represented in color, one red and the other green.
3. STATUETTE, $28\frac{1}{2}$ cm. in height, of most realistic modelling. It represents a male figure, walking, with left leg in advance ; the arms straight down at the sides ; the right hand holding the fold of a flaring

skirt which reaches from the waist to the ankles. Upper part of body nude. Unpainted, except for the eyes and eyebrows, which are represented in black.

4. STATUETTE OF A MALE FIGURE, 40 cm. in height, similar in position to last. Left leg advanced, arms at the sides, right hand grasping a fold of the skirt. Eyes outlined with a narrow inlay of bronze.

5. FIGURE OF A STEER; height 20 cm., length 27 cm. Painted white, with large black spots.

6. GROUP OF FIGURES on a common base, represented in the act of slaughtering an ox for the sacrifice. The ox is lying on its side with head falling back, its hind legs and left fore-leg tied together. A man with a knife in his hand has just cut off its right fore-leg, which has been laid on an offering-table close at hand, while three other men are assisting at the ceremony. The base is painted a drab color, the nude parts of the figures red, and their short skirts white.

7. GROUP OF SIX FIGURES, engaged in some kind of work (brick-making?). One man stands at a round table, another is bringing up a jar of water on his head, and a third advances with two large baskets on his shoulders. Three women are helping in the work, and are distinguished, as always, by the coloring of all nude parts in yellow, in contrast to the deep red of the male figures. Both men and women alike have black wigs and short white skirts.

8. MODEL OF A NILE BOAT. The owner, with an attendant, sits in a squatting position under a canopy near the middle of the boat. At the bow stands the captain with three sailors who are managing the boat, while at the stern squats the steersman.

This series of wooden sculptures, with those of the same period from El Bersheh acquired the year before, now gives the collection a full representation on a side where previously it had no examples whatever.

In other subjects the collection has been noticeably strengthened during the year. For the Prehistoric period were acquired a series of three figurines, one male and two female, of a rare type, with the arms raised over the head, this position occurring generally only in the representations of the human figure on decorated vases of the period. Of the same date is a box of pink limestone, bound at the corners with gold wire in a manner commonly employed in binding prehistoric "box-burials;" and also a series of types of

“white-line” pottery, and characteristic ornaments of alabaster and ivory.

Of the Old Empire there are a selection of fifteen stone vases, of forms which supplement those acquired previously, and typical examples of beryl and carnelian amulets of the 5th and 6th dynasties.

The Middle Empire is represented by two important limestone stelæ, two axe-heads and a spear-head of bronze, and a number of amulets and necklaces of amethyst, garnet, and blue-glazed porcelain.

Of the Early New Empire are a bronze mirror with handle of glazed porcelain in the form of the papyrus-flower column; a portion of an elaborate girdle of gold inlaid with colored enamels; and three other examples of the finest gold-work of the period.

Of the Late New Empire are a small standing figure of Sechmet, of glazed steatite, most carefully and delicately worked; glazed-porcelain figures of Ptah-Seker-Osiris and a cynocephalus ape; and two bronze figures of Osiris, one of them retaining traces of gilding.

The Coptic or Christian period has been unrepresented in the Museum up to the present time, except for the collection of representative and beautiful embroideries shown in the Textile Department. Effort has been made to overcome this deficiency, and the acquisitions of the past year include four grave-reliefs of limestone; forty-three examples of glassware, mostly of the period of Justinian; a box-cover of shell, bearing in relief the representation of St. George slaying the dragon; a bronze chain, with pendant in the form of the cross; two bronze earrings with pendants; one glass bracelet, eight leather and bead bracelets, and four iron and bronze bracelets; two inscribed iron spoon-handles; and an ivory doll. Thus a beginning, at least, has been made, including the material acquired a year ago, in providing for the illustration of this last and least productive period of Egyptian art.

In order to place on exhibition as much as possible of the original material acquired the past two years, the room of Egyptian and Assyrian casts is now being cleared, and the arrangement

will be completed not later than the end of March. It is to be regretted that the two mastaba-chambers of the 5th dynasty, acquired from the Egyptian Government and successfully transported from Egypt during the past year, cannot be exhibited in the present museum building owing to their great weight and size, but provision is being made in the new museum for their complete reconstruction. In the meantime a series of photographs will be shown in the present Cast Room, giving both the exterior and interior of the chambers as they stood in the pyramid-field of Sakkara.

ALBERT M. LYTHGOE.

REPORT OF THE KEEPER OF PAINTINGS

TO THE DIRECTOR OF THE MUSEUM :

Sir, — I have the honor to submit the following report on the collection of paintings for the last year.

Among the accessions to the department by gift, the most important have been the pictures received as part of the residuary bequest of the late Mrs. Sarah Wyman Whitman. Among these, the small Daubigny landscape is an interesting picture ; “ The Edge of Evening at Annisquam ” is an admirable example of Mrs. Whitman’s own work ; and the “ Campagna,” by Giovanni Costa, presents an artist less known here, but highly valued in England.

Five pictures have been added to the collection by purchase during the year. The most important of these is the portrait by Velazquez, supposed to represent Philip IV of Spain, purchased from the Sarah Wyman Whitman Fund. The recent attacks on the genuineness of this picture have attracted attention to its fine artistic quality ; and should they result in disclosing the reason why a considerable work by Velazquez has remained until now unrecognized, they would fulfil a permanently useful purpose.

From the Isaac Sweetser Fund three paintings have been purchased : the “ Portrait of Fray Feliz Hortensio Palavicino,” by Il Greco, a picture full of surprises for the critic and of charms for the public ; the “ Portrait of an Unknown Man in Armor,” by an artist under Venetian influence ; and the “ Portrait of an Old Woman,” by Salomon Koninck. The “ Portrait of Admiral Rainier,” by Copley, purchased from the William Wilkins Warren Fund, is a work of very unusual quality. Its

beautiful facility, its striking arrangement of color, and its success as a composition entitle this picture to rank with the "Family Group" and the "Watson," as one of the foremost examples of this master in the possession of the Museum.

The loans of the year have included a number of notable pictures. Turner's "Sailing Vessels in the Storm off Sheerness," lent by Mr. Francis Bartlett, is a fine specimen of the artist's early manner. The picture of "Arnauld d'Andilly," by Philippe de Champaigne, lent by Mr. Pierre La Rose, and the "Huntsmen," by Courbet, lent by Mr. Henry Sayles, are works which would do honor to any collection fortunate enough to show them. Among a number of other valued loans the following may be noted: "Rouen Cathedral," by Monet, lent by Mr. Theodore M. Davis; "The Oyster Gatherers," by John S. Sargent, and the "Seine at Giverny," by Monet, lent by the late Miss Susan Travers; "The Inn Yard," by Isabey, lent by Miss Mary Appleton; "The Fête on the Sand," by Whistler, "Marine," by Courbet, "Trees," by Corot, lent by Miss Ellen Sturgis Hooper.

During the year changes of installation with an experimental aim have been made in two of the galleries. In order to provide room for a more adequate spacing of the pictures in the First Gallery, the drawings and water colors have been temporarily withdrawn from exhibition, and the Water Color Room devoted to pictures of the earliest date, the so-called "Primitives." The walls of the First Gallery have been repainted in a neutral green, the purpose of the essay being to ascertain how far a color now coming into use abroad is fitted for our own canvases and conditions of light. The continuation and extension of these experiments is in contemplation for the coming year.

FOR JOHN BRIGGS POTTER.

REPORT

OF THE ASSISTANT IN CHARGE OF TEXTILES

TO THE DIRECTOR OF THE MUSEUM :

Sir, — I have the honor to submit the following report on the Collection of Textiles for the year just ended.

The accessions to the collection for the year have been 205 ; 155 of these have been acquired by gift or bequest, and 50 were purchases.

By gift have been received : From Miss Louise M. Nathurst, 2 Bokhara rugs and 1 Daghestan rug ; from Miss Mabel Priscilla Cook, 1 piece Venetian damask ; and from Dr. Denman W. Ross, 138 pieces, including 2 khilims, 2 Peruvian tapestries, 12 fragments of Persian rugs, 20 pieces embroidery, 76 pieces Persian, Spanish, and Italian brocades or velvets, etc.

Many of the pieces given by Dr. Ross are most important additions to the collection ; several of the specimens of silk or brocade, dating from the 12th, 13th, and 14th centuries, are extremely rare as well as beautiful. They are of Saracenic, Persian, or Sicilian workmanship. The fragments of Persian rugs may be particularly noted as examples of fine color.

By bequest has come from Miss Mary Sophia Walker a large wall tapestry, to be known as the gift of her late sister, Miss Harriet Sarah Walker. It represents a scene from the life of Alexander the Great, is of Brussels origin, and dates probably from the late 16th century. This tapestry was shown in the Exhibition of Tapestries, held in the Museum in 1893, and is described by Mr. Frank Gair Macomber in the catalogue of that exhibition.

There have also been received, as part of the residuary bequest of Mrs. Sarah Wyman Whitman, 12 pieces of tapestry and brocade.

There have been added to the collection through purchase: From the James Fund, 2 wall tapestries, 1 Venetian velvet curtain, 8 Cashmere shawls, and 5 specimens of weaving and embroidery in grass made by the Bakuba tribe in Africa; and from the Sears Fund, fragments from 34 garments of Coptic weaving. One of the tapestries, from a French or a Flemish atelier of the 15th or early 16th century, illustrates the efficacy of the Sacrament, and, if of the former date, may possibly have been one of the suite of the "History of the Sacrament" ordered by Philippe Bon, Duke of Burgundy, in Bruges, in 1440. It was described in the Museum Bulletin for May, 1904. The other tapestry is a verdure, Flemish, of the 16th century.

The loans received in 1904 number 20, and include: From Mr. Lockwood de Forest, 1 rug and 2 large fragments of rugs from the Punjab, India; from Mr. Dikran G. Kelekian, 2 rugs and 1 fragment of a 15th century Persian rug; from Mrs. W. A. S. Bazeley, 1 wall tapestry, Flemish, 16th or 17th century, representing the Transfiguration; from Mr. Theodore M. Davis, 1 Ghiordes rug; and from Mr. Arthur Astor Carey, 2 rugs and 10 wall tapestries.

In April, the special exhibition of lace, which had been arranged in the Textile Gallery in December of the previous year, was closed, and a new arrangement was made there, showing brocades, cashmeres, rugs, etc., — a selection of some of the more important and characteristic specimens of the collection.

The use of the Textile Collection for purposes of study is steadily increasing. The Textile Room in the basement is visited chiefly by pupils of the Museum School and other schools, in classes or separately, by teachers, by lacemakers and embroiderers, and by those interested in the revival of the hand-loom and dyeing. Every day at least one student comes in; often there are three or four at work at once, and several times it has been necessary to turn away a student for want of available space.

JENNY BROOKS.

REPORT OF THE LIBRARIAN

TO THE DIRECTOR OF THE MUSEUM :

Sir,— I have the honor to submit the following report on the Library.

COLLECTION OF BOOKS

ACCESSIONS

The accessions to the collection during the past year have been as follows :

Books given	334
Pamphlets given	445
Purchases	<u>116</u>
Total	895

The more important gifts of the year were the following : From Mrs. Thomas Gaffield, to be added to the gift made by Mr. Gaffield in 1895, The illuminated books of the middle ages ; by H. N. Humphreys. London, 1849 ; Meissonier : his life and art ; by V. C. O. Gréard. N. York, 1897 ; Etching : an outline of its technical processes and its history ; by S. R. Koehler. N. York, 1885 ; Palaeographia sacra pictoria ; by J. O. Westwood. 2 vols. London, n. d. ; La verrerie antique : description de la collection Charvet ; by W. Froehner. Le Pecq, 1879 ; from Dr. Denman W. Ross, The necropolis of Ancon in Peru ; by W. Reiss & A. Stübel. 3 vols. Berlin, 1880-1887 ; L'exposition des primitifs français ; by H. Bouchot. Paris, 1904. These gifts with others received during the year will be found listed in detail at the end of this report.

Among the more important purchases of the year, the following may be mentioned :

British School at Athens Annual. Vols. 1, 3-9. London, [1896-1904.]

Jacoby, Gustav. *Japanische Schwertzieraten*. 2 vols. Leipzig, 1904.

Perrot et Chipiez. *Histoire de l'art dans l'antiquité*. VIII. *La Grèce archaïque ; la sculpture*. Paris, 1904.

Ruskin, John. *Examples of Venetian architecture*. 1st edition. London, 1851.

Society for the Promotion of Hellenic studies : *Phylakopi ; a record of excavations*. London, 1904. illus.

Wiegand, Theodor. *Die archaische Porosarchitektur der Akropolis zu Athen*. Cassel and Leipzig, 1904. illus.

Winter, Franz. *Die Typen der figürlichen Terrakotten*. Stuttgart, 1904. illus.

WORK ON THE COLLECTION

During the month of August, the collection of books was moved to a series of five rooms on the same floor at the north-east corner of the building, where greater advantages are offered to readers and better opportunities for work are afforded the staff. These rooms connect with the room containing the collection of photographs, which, by a vote of the Trustees, July 21, 1904, was made a department of the Library. In preparation for this moving, all the books in the old reading-room were classified, so that their location should become relative instead of fixed as it had previously been. This classification was one of the things most needed to increase the efficiency of the Library ; it could probably never have been accomplished in the former quarters where space was so limited, but moving to the new rooms made it compulsory, as the case and shelf numbers by which the books had formerly been located would not have served when the books were placed in the new stacks. At the same time about 200 books, which had been stored for lack of space, were classified and shelved.

The latter part of the year has been spent revising the arrangement of the books and pamphlets and systematizing the records. This work is by no means completed, but the donation record has been unified and indexed, and the catalogue put into such condition that it will serve until the books can be systematically recatalogued. Considerable recataloguing has already been done, chiefly on periodicals, annual reports, and similar publications, where the accession of a new volume made recataloguing of the whole necessary. When the files are found to be incomplete, attempts are made to obtain the missing numbers. About 1500 magazine articles are now indexed in the catalogue and the first cards for 500 more have been prepared.

In October, boards for the exhibition of photographs and plates were put up in the reading-room. Between twenty-five and forty-five photographs can be shown at one time, and these are changed once in two weeks. The following photographs and plates have been exhibited :

- I. Egyptian architecture and sculpture.
- II. Textiles in the Victoria and Albert Museum.
- III. Works of Velazquez, chiefly portraits of Philip IV, king of Spain.
- IV. Reproductions from "L'exposition des primitifs français."

All but III. were recent accessions to the Library ; II. and IV. formed parts of recent donations by Dr. Denman W. Ross.

BINDING

During the year 204 volumes have been bound, at a cost of \$296.13. We have at present about 150 volumes which should be bound ; these are chiefly from the gifts of Charles B. Perkins and Charles A. and Henry T. Kidder.

ATTENDANCE

The experiment of opening the Library Saturday and Sunday afternoons has been tried since November 1st, and since that date a record of attendance has been kept, with the following results :



November

	Week-days	Sundays	Total
Students	403	. . .	403
Readers	168	79	247
Visitors	108	196	304
Total	679	275	954

December

	Week-days	Sundays	Total
Students	204	. . .	204
Readers	122	75	197
Visitors	97	117	214
Total	423	192	615

This record does not include those who have made use of the collection of photographs.

COLLECTION OF PHOTOGRAPHS

ACCESSIONS

Donations	620
Purchases	2,085
Photographic plates formerly kept with the collection of books	999
Total	3,704

To the bequest of Gen. Charles G. Loring 164 photographs of Egyptian antiquities have been added. These, with the photographs selected by Mr. Lythgoe, make our collection of photographs of Egyptian art thoroughly comprehensive. By the bequest of Mrs. Sarah W. Whitman we have received 320 miscellaneous photographs of sculpture, architecture, and painting.

Other donations are as follows :

WM. SUMNER APPLETON. Boston, Mass.

Photograph of the marble statue of "Sappho" by W. W. Story.

BALDWIN COOLIDGE. Boston, Mass.

5 photographs of coins from the Parmelee Collection.

Photograph of the portrait of Benjamin Franklin by Duplessis.

Photograph of the portrait of Benjamin Franklin by Greuze.

Photograph of the portrait of Loammi Baldwin by Chester Harding.

EDWARD WALDO FORBES. Milton, Mass.

30 photographs of paintings in the collection of C. Fairfax Murray.

WENDELL P. GARRISON. New York.

Photograph of the portrait of Jean Jacques Rousseau by Allan Ramsay.

MISS ALICIA M. KEYES. Boston, Mass.

Photograph of the etching of "Battersea Bridge" by Whistler.

PROF. ETTORE PAIS. Naples, Italy.

6 photographs of sculpture.

J. B. POTTER. Boston, Mass.

30 photographs of paintings and sculpture.

DENMAN W. ROSS. Cambridge, Mass.

34 photographs of textiles.

E. P. WARREN. Sussex, England.

15 photographs of sculpture by Agostino di Duccio.

ANONYMOUS.

40 photographs of Greek and Italian sculpture.

From the income of the Benjamin Pierce Cheney Fund 1800 photographs of antique sculpture edited by Paul Arndt and published by Bruckmann have been purchased, also 264 photographs of Egypt selected in Cairo by Mr. Albert M. Lythgoe, Curator of the Department of Egyptian Art.

The "Kunsthistorische Gesellschaft für Photographische Publicationen" has sent 21 plates during the year, and 999 plates of Dr. W. Bode's work, "Denkmäler der Renaissance-Sculptur," have been transferred from the Collection of Books to the Collection of Photographs.

WORK ON THE COLLECTION

During the year 3123 photographs have been registered and 3852 catalogued; the entire collection has been examined and every photograph found in its place or accounted for; 456 photographs have been removed from old mounts and prepared for

remounting, and 1137 photographs have been mounted on 857 mounts.

A much needed subject index was begun in August, but the press of current work made it impossible to complete it at that time. Miss Turner who has been giving her services to the department since November 28 is now working on this index.

ATTENDANCE

The number of visits of persons who have consulted the photographs is 467. Of these visits 83 have been from students in the School of the Museum, 269 from outside students and others, and 115 from teachers. In connection with lectures held in the galleries 227 photographs have been used.

An immediate increase in storage accommodations is needed as the present cases are crowded and room is needed for 2500 more photographs.

A. M. CARTER.

PURCHASES IN 1904

WITH THE WILLIAM WILKINS WARREN FUND.

For the Department of Painting.

“Portrait of Admiral Rainier,” by Copley.

WITH THE INCOME OF THE MRS. JULIA BRADFORD HUNTINGTON JAMES FUND.

For the Chinese and Japanese Department.

Lion carved in natural oak. 12th century. Japanese.

Dragon, Shinto Temple carving. Japanese.

Pewter incense box. Japanese.

“ plaque. Japanese.

“ box. Japanese.

“ vase. Japanese.

“ wine bottle. Japanese.

“ tea jar. Japanese.

“ bowl. Japanese.

“ sake bottle. Japanese.

“ bowl. Chinese.

“ shell-shaped dish. Japanese.

“ tea jar. Japanese.

“ vase. Japanese.

“ cat. Japanese.

Hammered bronze bowl. Japanese.

Decorated metal nail heads. Japanese.

Decorated copper pillar capitals. Japanese.

Japanese leather, lion and peony.

“ “ gold lacquered.

“ “ wild grapes and flowers.

“ “ crests.

Himeji leather, embossed — various designs.

Japanese leather medallion design.

“ deerskin, Fudo and companions.

“ leather, lion and flower.

Japanese Temple Yard lantern, square stone pagoda.

Pair of sliding painted doors. Japanese.

Two Thibetan paintings (panels).

WITH THE MRS. JAMES FUND — *Continued.*

For the Textile Department.

A Gothic tapestry.

A Verdure tapestry.

A piece of Venetian velvet.

Five examples of woven grass and embroidery from the Congo.

Eight cashmere shawls.

WITH THE HENRY LILLIE PIERCE FUND.

For the Department of Classical Antiquities.

1310 Greek coins.

Ten pieces of Greek sculpture.

Four Greek bronzes.

A Klazomenian sarcophagus.

Nineteen specimens of Arretine ware.

One red-figured vase.

For the Egyptian Department.

A gold-enamelled bird.

A small stone head.

WITH THE ISAAC SWEETSER FUND.

For the Department of Paintings.

“Fray Feliz Hortensio Palavicino,” by Il Greco.

“Man in Armor,” Venetian School.

“Portrait of an Old Woman,” by Salomon Koninck.

WITH THE EMILY ESTHER SEARS FUND.

For the Egyptian Department.

A modern copy of an Egyptian wall painting.

Two mastaba chambers.

Miscellaneous objects.

WITH THE SUSAN W. FARWELL BEQUEST.

For the Department of Classical Antiquities.

A Cyzicene stater.

A gold daric.

A silver coin of Philip IV.

WITH THE SARAH WYMAN WHITMAN FUND.

For the Department of Paintings.

“Portrait of Philip IV,” by Velazquez.

WITH GENERAL FUNDS.

For the Department of Classical Antiquities.

A cast of the Throne of Venus.

FOR THE LIBRARY AND PHOTOGRAPH COLLECTION. (See Report of Librarian.)

DONATIONS

All gifts of works of art or books are received by the Museum on an understanding that they are to be at the absolute disposal of the Trustees. — Vote of the Trustees, April 25, 1872.

EDWARD D. ADAMS, New York.

Silver medal of Amerigo Vespucci, by V. D. Brenner.

FRANZ ANDERLE, Vienna, Austria.

Two bookplates.

ANONYMOUS.

One bookplate.

WILLIAM S. APPLETON.

Photographic reproduction of B. Roman's engraving of the Battle of Bunker Hill.

DR. JAMES B. AYER.

Seven early views of Boston. (Photo-mechanical reproductions.)

One pamphlet concerning the seals of Massachusetts.

FRAU F. BAGEL, Todtmoos, Germany.

One bookplate.

W. C. BAMBURGH, New York.

One bookplate.

AMES W. BARTLETT.

Sword and sheath.

FRANCIS BARTLETT.

Greco-Roman intaglio.

BENI HASAN EXCAVATION COMMITTEE, through John Garstang.

A wooden coffin, Egyptian, of the XI or XII dynasty, and Egyptian pottery of the XI and XII, XXII-XXV dynasties, all discovered at Beni Hasan.

WILLIAM S. BIGELOW.

Two portable Chinese shrines.

ROBERT A. BOIT.

Pair of silver candlesticks, Swedish.

ALBERT D. BOSSON.

An iron ring or knocker.

BOWDOIN COLLEGE, Brunswick, Me.

Seal of the College.

REV. WILLIAM A. BREWER, San Mateo, Cal.

One bookplate.

MISS ALICE F. BROOKS, Salem, Mass.

Bookplate of Oliver Wendell Holmes.

BROWN UNIVERSITY, Providence, R. I.

Seal of the University, embossed.

The same, engraved.

DR. ARTHUR TRACY CABOT.

One bookplate.

MRS. SAMUEL CABOT.

A Sung celadon bowl.

P. P. CAPRONI & BROTHER.

Cast of a satyr carrying the young Dionysos, in the Naples Museum.

DR. CHARLES E. CLARK, Lynn, Mass.

Three bookplates ; early American work.

GEORGE CLULOW, London, England.

One bookplate.

COLUMBIA UNIVERSITY, New York.

Seal of the University.

MISS MABEL PRISCILLA COOK.

Piece of Venetian damask.

MRS. EDWARD CUNNINGHAM.

An oil painting of the Spanish School. "Madonna and Child with St. Elizabeth and St. John."

CHARLES P. CURTIS.

Mezzotint portrait of J. T. Desaguliers, by P. Pelham.

DARTMOUTH COLLEGE, Hanover, N. H.

Seal of the College.

THEODORE M. DAVIS, Newport, R. I.

Three original drawings of the chariot found in the tomb of Thothmes IV ; the sarcophagus of Thothmes I, discovered in the spring of 1904 in Egypt. (Not yet received.)

EDWIN A. DEWOLF, St. Louis, Mo.

One bookplate.

DREXEL INSTITUTE, Philadelphia, Pa.

Two bookplates.

THE MISSES ELIOT, Roxbury, Mass.

Photo-mechanical reproduction of "The Rescinders," by Paul Revere.

Six copper-plates, engraved by S. Hill and by F. Kearny.

A. W. ELSON & Co.

Portrait of Benjamin Franklin, printed in colors (rubbed in).

MANTLE FIELDING, Philadelphia, Pa.

Catalogue of the engraved works of David Edwin. (Supplementary to C. R. Hildeburn's catalogue.)

FREDERICK L. GAY.

Three mezzotints, engraved by J. Greenwood.

UNIVERSITY OF GEORGIA, Athens, Ga.

Seal of the University.

CHARLES E. GOODSPEED.

One bookplate.

DR. SAMUEL A. GREEN.

Portrait of Jos. Sewall, engraved by N. Hurd (restrike).

Characters from Benjamin West's "Christ Rejected," six plates, by Edward Scriven, with accompanying text.

Pamphlets and notices on early American prints, with photo-mechanical reproductions of several rare engravings.

HAMILTON COLLEGE, Clinton, N. Y.

One bookplate.

HARVARD UNIVERSITY, Cambridge, Mass.

Seal of the University.

HERBERT D'E. HEATHFIELD, Brookline, Mass.

One bookplate.

AUGUSTUS HEMENWAY.

A water color, by Anton Mauve.

ICONOGRAPHIC SOCIETY.

"The Old Corner Bookstore," by S. L. Smith.

CARL JACOBSEN, Copenhagen, Denmark.

A silver medallion, by J. C. Chaplain.

THE JOHN CRERAR LIBRARY, Chicago, Ill.

One bookplate.

MRS. CHARLES H. JOY.

Electrotype reproductions of the helmet and shield of Francis I.

CHARLES A. KIDDER AND NATHANIEL T. KIDDER.

Two water-color copies, by Joseph Lindon Smith, of painted archaic sculpture in the Acropolis Museum, Athens.

LOUIS KRONBERG.

Two Algerian silver rings.

GUSTAV KRUELL, East Orange, N. J.

Portrait of J. J. Rousseau, after Ramsay, engraved on wood by the donor.

PIERRE LAROSE, Cambridge, Mass.

Ten bookplates, impressions on Japan paper.

KARL EMICH GRAF ZU LEININGEN-WESTERBURG, Munich, Germany.

Fifteen bookplates.

MRS. GEORGE LINDER.

Two salt glaze plates.

ANDREW J. LLOYD.

One bookplate.

JAMES LOEB, New York.

Seven silver medallions, by V. D. Brenner.

ERNEST W. LONGFELLOW.

Landscape in the style of Claude Lorrain.

MRS. CHARLES G. LORING.

Two pieces of black Peruvian pottery.

H. F. WILLIAMS-LYOUNS.

Borders for titlepages and frontispieces (wood engraving).

JOHN MARSHALL.

Cast of the face of the Petworth Aphrodite, a bust in the possession of Lord Leconfield.

MIDDLEBURY COLLEGE, Middlebury, Vt.

Seal of the College.

FEDERICO J. MIRACLE, Barcelona, Spain.

Six bookplates.

FIDEL DE MORAGAS, Vals, Spain.

Three bookplates.

JERONI MORAGAS, Barcelona, Spain.

One bookplate.

MOUNT ST. MARY'S COLLEGE, Emmitsburg, Md.

Seal of the College.

UNIVERSITY OF NASHVILLE, Nashville, Tenn.

Seal of the University.

MISS LOUISE M. NATHURST.

Two Bokhara rugs and one Daghestan rug.

PROF. CHARLES E. NORTON, Cambridge, Mass.

Catalogue of the plates of Turner's *Liber Studiorum*, with an introduction and notes. Cambridge. 1874.

UNIVERSITY OF PENNSYLVANIA, Philadelphia, Pa.

Seal of the University.

University Bulletin, March, 1900.

PHILLIPS ACADEMY, Andover, Mass.

Seal of the Academy.

MRS. WARREN B. POTTER.

An oil painting, by Wyatt Eaton. "Mother and Child."

PRINCETON UNIVERSITY, Princeton, N. J.

Seal of Princeton College. (In use formerly.)

Seal of Princeton University. (Adopted in 1896.)

A. DE RIQUER, COUNT DAVOLOS, Barcelona, Spain.

One volume, containing 64 bookplates by the donor.

Bookplate for Alfonso XIII, King of Spain, by the donor.

ALBERT ROSS, Vienna, Austria.

Three bookplates.

DENMAN W. ROSS.

Ten rugs and fragments of rugs, Persian and Bokhara; one Chinese robe; one hundred thirty pieces of velvet, brocade, embroidery, tapestry, etc., French, Italian, Spanish, Persian, Saracenic, and Coptic; twenty-seven books and bindings; four pieces of Chinese porcelain; sixty-six pieces of Japanese pottery (thirty of these to the Morse Collection); nine pieces of Persian pottery; four pieces of miscellaneous pottery; two pieces of Chinese pewter; one Japanese wooden statuette; a metal lock, Spanish; and an Etruscan bronze handle.

MISS CATHERINE SHERWOOD.

An oil painting, "The Flaying of a Saint," School of Jacopo degli Avanzi.

JOSEPH LINDON SMITH.

Two water-color copies, by the donor, of painted archaic sculpture in the Acropolis Museum, Athens.

SOUTH CAROLINA COLLEGE, Columbia, S. C.

Seal of the College.

D. McN. STAUFFER, New York.

Portrait of Thomas Penn, engraved in mezzotint by D. Martin.

CONSUL STEIN, Cologne, Germany.

One bookplate.

FR. PHILIPP SZEPESSI, Buda-Pest, Hungary.

One bookplate.

UNIVERSITY OF TENNESSEE, Knoxville, Tenn.

Seal of the University.

UNION UNIVERSITY, Schenectady, N. Y.

Seal of Union College.

Gift of HARRIET SARAH WALKER.

Brussels Tapestry of the 16th or 17th century.

WASHINGTON COLLEGE, Chestertown, Md.

Seal of the College.

HILLER C. WELLMAN, Springfield, Mass.

Three bookplates.

Bequest of SARAH WYMAN WHITMAN.

Five oil paintings, by Mrs. Whitman: "Edge of Evening at Annisquam, 1901;" "Gloucester Harbor;" "Souvenir de Villier le bel, 1879;" "Sketch for Portrait of Martin Brimmer;" "Rhododendrons." Six pastels, by Mrs. Whitman: "A Warm Night;" "Sunset;" "Study of Niagara, 1889;" "Draped Female Figure;" "Winter Daffodils, 1902;" "Water Lilies." Two landscapes of the Flemish School; landscape by John H. Twachtman; "The Campagna," by Giovanni Costa; landscape by Daubigny; three small water colors by La Farge; a Cochin China jar; a gilded iron cross; an Assyrian seal cylinder; an Indian gold clasp; a small Persian lacquer book-cover; twelve pieces of tapestry, brocade, embroidery, etc.; a highboy and a chest of drawers; five easels; and a collection of photographs.

COLLEGE OF WILLIAM AND MARY, Williamsburg, Va.

Bookplate of Claiborne Memorial Library.

Seal of the College.

HOWLAND WOOD.

A bronze coin of Prusias I, of Bithynia.

YALE UNIVERSITY, New Haven, Conn.

Seal of Yale College.

YAMANAKA & Co.

Pair of sliding doors, Japanese; catalogue of the Gillot Sale.

DONATIONS TO THE LIBRARY IN 1904

H. ANGST, Zurich.

Guide officiel au Musée National Suisse à Zurich, 1903.

WILLIAM SUMNER APPLETON, Boston.

The galleries of Munich ; catalogue raisonné. 2 vols. Leipzig, n. d.
South Kensington art handbooks : Maiolica. By C. D. E.
Fortnum. London, 1875.

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C. BINDER AND A. SEYBOTH, Strassburg.

Verzeichniss der städtischen Gemälde-Sammlung in Strassburg, 1903.
Zweite auflage.

NICOLAS DE BOULITCHOFF, Moscow.

Fouilles de la Russie centrale. By N. de Boulitchoff. Moscow,
1900. 2 vols.

Antiquités de la Russie centrale. By N. de Boulitchoff. Moscow,
1902.

A. BREDIUS, The Hague.

Abridged catalogue of the Royal Picture Gallery (Mauritshuis).
By A. Bredius. The Hague, 1904.

BUREAU OF AMERICAN ETHNOLOGY, Washington, D. C.

Twentieth to twenty-second annual reports, 1898-1901. Washing-
ton, D. C., 1903-1904.

JAMES READ CHADWICK, M.D., Boston.

Les artistes célèbres : Decamps. By C. Clement. Paris, 1887 ;
Delacroix. By E. Véron. Paris, 1887.

THE COPLEY SOCIETY OF BOSTON, through HOLKER ABBOTT, President.

Catalogue of the Whistler exhibition, Copley Hall. Boston, 1904.

EGYPT EXPLORATION FUND, London.

Archæological report, 1902-1903. F. L. Griffith, Ed. London,
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J. FIEVEZ, Brussels.

Somzée Collection : Monuments d'art antique, tableaux anciens,
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V. FORCELLA, Milan.

Inaugurazione della Galleria d'Arte Moderna nel Castello Sforzesco, Milano, Maggio, 1903.

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MISS C. L. W. FRENCH, Boston.

Pompeii ; its life and art. By A. Mau. New York, 1899.

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The works of Antonio Canova. By Cicognara. 3 vols. London, 1849.

Cast catalogue of antique sculpture. By W. T. Brigham. Boston, 1874.

History of Sculpture. By W. Lübke. 2 vols. London, 1872.

Description of the ivories, ancient and mediæval, in the South Kensington Museum. By W. Maskell. London, 1872.

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Industrial arts of India. By G. C. M. Birdwood. London, 1880.

The American numismatic manual. By M. W. Dickeson. Philadelphia, 1859.

The coin collector's manual. By H. N. Humphreys. 2 vols. London, 1853.

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The early Flemish painters; notices of their lives and works. By Crowe and Cavalcaselle. London, 1857.

Critical account of the drawings by Michelangelo and Raffaello in the University Galleries at Oxford. By J. C. Robinson. Oxford, 1870.

Memoirs of early Italian painters. By Mrs. Jameson. London, 1859.

Biographical and critical dictionary of painters, engravers, sculptors, and architects. By S. Spooner. New York, 1853.

Art studies; the "Old Masters" of Italy; painting. By J. J. Jarves. New York, 1861.

Ancient Rome in the light of recent discoveries. By R. Lanciani. Boston, 1888.

Cyclopedia of paintings. C. C. Perkins, Ed. 4 vols. New York, 1886-87.

Handbook of archæology; Egyptian, Greek, Etruscan, Roman. By H. M. Westropp. London, 1867.

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Arts of the middle ages and the renaissance. By J. Labarte. London, 1855.

Annals of the artists of Spain. By W. Stirling. 3 vols. London, 1848.

The life of J. M. W. Turner. By W. Thornbury. 2 vols. London, 1862.

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History of art in ancient Egypt. By Perrot & Chipiez. 2 vols. London, 1883.

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Memoir of the life of David Cox. By N. Neal Solly. London, 1873.

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Vita di Michelagnolo Buonarroti. By A. Condivi. 2d ed. Florence, 1746.

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The most celebrated of Rembrandt's etchings. J. Cundall, Ed. London, 1867.

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- Lionardo da Vinci and his works. By Mrs. Charles W. Heaton. London, 1874.
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- Antoine Wiertz ; sa vie et ses œuvres. Lacroix-Verboeckhoven, Ed. Paris, 1869.
- Vie des plus fameux peintres avec leurs portraits gravés en taille-douce. By d'Argenville. 2 vols. Paris, 1745.
- Holbein's alphabet of death. By A. de Montaiglon. Paris, 1856.
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- Holbein's dance of death, with an historical and literary introduction. London, 1849.
- The humiliation and exaltation of our Redeemer. By John Allen. London, 1856.
- Notice de quelques copies trompeuses d'estampes anciennes. By C. Le Blanc. Paris, 1849.
- Life and letters of William Bewick. Th. Landseer, Ed. 2 vols. London, 1871.
- The Bewick collector. By T. Hugo. London, 1866.
- An introduction to the study and collection of ancient prints. By W. H. Willshire. London, 1874.
- A treatise on wood engraving, historical and practical. By J. Jackson. London, 1839.
- Instructions in the art of lithography. By C. Straker. London, 1867.
- Descriptive notice of the drawings and publications of the Arundel Society. By F. W. Maynard. London, 1869.
- The art of engraving, with the various modes of operation. By T. H. Fielding. London, 1844.
- Les métamorphoses d'Ovide, en latin et françois. By Pierre Du Ryer. Brussels, 1677.
- The art of drawing on stone. By C. Hullmandel. London, 1824.
- A critical catalogue of Italian prints ; a chronological series. By George Cumberland. London, 1827.
- History of engraving upon copper and in wood. By W. Y. Ottley. 2 vols. London, 1816.
- An essay on prints. By W. Gilpin. London, 1792.

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Atlas zu dem Werke, "Die Baseler Todtentänze." By H. F. Massmann. Leipzig, 1847.

Four masters of etching. By F. Wedmore. London, 1883.

Descrizione della raccolta di stampe di J. Durazzo. Parma, 1784.

Principia typographica. By S. L. Sotheby. 3 vols. London, 1858.

Fac-similes of scarce and curious prints. By W. Y. Ottley. London, 1826.

Albert Dürer et ses dessins. By C. Ephrussi. Paris, 1882.

Nuova raccolta di cinquanta costumi pittoreschi. By B. Pinelli. Roma, 1816.

Etchings on the Mosel, with descriptive letterpress. By E. George. London, 1873.

Polymetis. By J. Spence. London, 1747.

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History and description of the Crystal Palace and the exhibition of the world's industry in 1851. By J. Tallis. 3 vols. London, n. d.

Royal dictionary : English & French and French & English. By Fleming & Tibbins. 2 vols. Paris, 1846.

Dictionary of painters and engravers. By M. Bryan. London, 1858.

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L'art moderne à l'exposition de 1878. By L. Gonse. Paris, 1879.

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Palaeographia sacra pictoria. By J. O. Westwood. London, n. d.

The Royal Gallery of pictures. By J. Linnell. London, 1850.

The landscape painters of England. By L. Marvy. London, n. d.

Paris in old and present times. By P. G. Hamerton. Boston, 1885.

Imagination in landscape painting. By P. G. Hamerton. Boston, 1887.

MRS. THOMAS GAFFIELD — *Continued.*

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Homer, Hesiod, and Aeschylus; engraved from the compositions of Flaxman. London, 1805.

Collection de John W. Wilson; tableaux anciens et modernes. Paris, 1873.

Histoire industrielle et commerciale de la porcelaine. By Jacquemart & LeBlant. Paris, 1862.

The Portland vase and the sarcophagus in which it was discovered. By T. Windus. London, 1845.

Reprint of a description of the Portland vase. By J. Wedgwood. London, 1845.

Antiquities of Great Britain. By W. Byrne & T. Hearne. London, 1807.

The Italian school of design. By Bartolozzi. London, 1842.

The fables of Dryden. London, 1797.

Des couleurs et de leurs applications aux arts industriels. By E. Chevreul. Paris, 1864.

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The compleatest angling booke. By J. Crawhall. Newcastle-upon-Tyne, 1881.

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Select views in Italy. By J. Smith. London, 1792.

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- Lectures on architecture and painting. By J. Ruskin. London, 1855.
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- Monumenti Gabini della villa Pinciani. By E. Q. Visconti. Roma, 1797.
- Lights and shadows of artist life and character. By J. Smith. London, 1853.
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- Social life in Greece. By J. P. Mahaffy. London, 1874.
- Décrets et rapports officiels de la commune de Paris et du gouv't français à Versailles. By E. Pierotti. Paris, 1871.
- Handbook of painting; Italian Schools. C. L. Eastlake, Ed. 2 vols. London, 1855.
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- Sketches of the history of christian art. By C. Lindsay. 3 vols. London, 1847.
- A history of French painting. By C. H. Stranahan, New York, 1888.
- A history of painting in Italy. By Crowe & Cavalcaselle. 3 vols. London, 1864-66.
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- Theory and practice of landscape painting in water colours. By G. Barnard. London, 1861.
- The art of painting. By C. A. du Fresnoy. York, 1783.
- The excellency of the pen and pencil. By J. Evelyn. London, 1668.
- Winckelmann's ancient art. Tr. by G. H. Lodge. 4 vols. Boston, 1856-73.
- The history of printing in America. By I. Thomas. Worcester, 1810.
- Studies in the history of the renaissance. By W. H. Pater. London, 1873.
- A treatise on painting. By L. da Vinci. 2 copies. London, 1835.

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- Raphael Santi; his life and his works. By A. von Wolzogen. London, 1866.
- Original treatises on the arts of painting. By M. P. Merrifield. 2 vols. London, 1849.
- Illustrated dictionary of words used in art and archæology. By J. W. Mollett. London, 1883.
- Dictionary of Spanish painters. By A. O'Neil. 2 vols. London, 1833-34.
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- Lectures on painting by the royal academicians, Barry, Opie, and Fuseli. R. N. Wornum, Ed. London, 1848.
- Mediæval christianity and sacred art in Italy. By C. I. Hemans. London, 1869.
- La verre; son histoire, sa fabrication. By E. Peligot. Paris, 1877.
- Histoire de la verrerie et de l'émaillerie. By E. Garnier. Tours, 1886.
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- Cadore, or Titian's country. By J. Gilbert. London, 1869.
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- Precious stones and gems and precious metals, ancient and modern. By C. W. King. London, 1865.
- Gems and precious stones of North America. By G. F. Kunz. New York, 1890.
- Essai sur les nielles gravures des orfèvres Florentins du XV siècle. By Duchesne aîné. Paris, 1826.
- Ancient Chinese vases of the Shang dynasty. By P. P. Thoms. London, 1851.
- Japanese enamels. By James L. Bowes. 2 copies. London, 1884, 1886.
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- La faïence populaire au XVIII^e siècle. By A. A. Mareschal. Paris, 1872.
- Les beaux-arts en Europe, 1855. By Th. Gautier. Paris, 1856, 1857.

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Pompéi ; les catacombes ; l'Alhambra. By G. B. de Lagrèze. Paris, 1872.

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The ancient Egyptians. By J. G. Wilkinson. 2 vols. London, 1854.

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Ancient coins of cities and princes. By J. Y. Akerman. London, 1846.

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MRS. THOMAS GAFFIELD — *Continued.*

Lectures on sculpture. By J. Flaxman. London, 1829.

Mineralogy illustrated. By J.-G. von Kurr. Boston, 1869.

The picture collector's manual. By J. R. Hobbes. 2 vols. London, 1849.

The complete angler. By Walton & Cotton. 2 vols. London, 1836.

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Portraits of illustrious personages of Great Britain. By E. Lodge. 10 vols. London, 1840.

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MRS. JOHN L. GARDNER, Boston.

Catalogue of important pictures and drawings left by J. H. Wisenbruch, 1824-1903. The Hague, 1904.

MESSRS. GINN & Co., Boston.

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HARVARD UNIVERSITY, Cambridge.

Weekly calendar, 1904, and Catalogue, 1904-05.

JAMES MACMILLAN, Washington, D. C.

History of the United States Capitol. Vol. II. By Glenn Brown. Washington, D. C., 1903.

A. B. MEYER, Dresden.

Neue Einrichtungen des Kgl. Zoolog. und Anthropolog-Ethnog. Museum in Dresden, 1903. By A. B. Meyer.

EDWARD S. MORSE, Salem.

Observations on living brachiopoda. By E. S. Morse. Boston, 1902.

GUSTAV E. PAZAUREK, Reichenberg.

Die Reichenberger keramische Ausstellung, 1902-03. By G. E. Pazaurek.

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MANOEL CICERO PEREGRINO DA SILVA, Rio de Janeiro.

Guia da exposição permanente da Bibliotheca Nacional, Rio de Janeiro, 1885.

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MANOEL CICERO PEREGRINO DA SILVA — *Continued.*

Arte Brasileira, pintura e esculptura. Rio de Janeiro, 1888.

Annaes da Bibliotheca Nacional do Rio de Janeiro 1901, xxiii;
1902, xxiv.

GABRIEL PEREIRA, Lisbon.

A collecção desenhos e pinturas da Bibliotheca d'Evora em 1884.
Lisboa, 1903.

Catalogo dos desenhos e aguarellas do album Cifka da Bibliotheca
Nacional de Lisboa, 1903.

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A collecção de pinturas do Sr. Duque de Palmella. Lisboa, 1903.

THEODOR PETERMANN, Dresden.

Die Gehe-Stiftung zu Dresden. By Th. Petermann. Dresden,
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FÉLIX POMMIER, Nantes.

Catalogue des peintures. Musée de Nantes, 1903.

MATTHEW S. PRICHARD, Boston.

Abydos. Part II. 1903. Twenty-fourth memoir of the Egypt
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Presidential address to the Museums Association, delivered at Aber-
deen, July, 1903. By F. A. Bather.

RAND, McNALLY & Co., Boston.

A school history of the United States. By W. H. Mace. Chicago,
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B. W. F. VAN RIEMSDIJK, Amsterdam.

Verslagen omtrent 's Rijks versamelingen van geschiedenis en kunst
XXV. Amsterdam, 1902.

A. J. SERVAAS VAN ROOYEN, The Hague.

Catalogus der Schilderijen van het Gemeente-Museum van s' Graven-
hage, 1904. The Hague, 1904.

DENMAN W. ROSS, Cambridge.

Necropolis of Ancon in Peru. By W. Reiss & A. Stübel. 3 vols.
Berlin, 1880-87.

L'Exposition des primitifs français. By Henri Bouchot. Paris, n. d.

THEODOR SCHREIBER, Leipzig.

Verzeichniss der Kunstwerke im Museum der bildenden Künste zu
Leipzig, 1903.

KARL SCHWERZEK, Vienna.

Erläuterungen zu dem Versuch einer Rekonstruktion des östlichen
Parthenongiebels. By K. Schwerzek. Vienna, 1904.

H. SHUGIO, Tokyo.

Illustrated catalogue of Japanese fine art exhibits in the art palace at the Louisiana Purchase Exposition, St. Louis, 1904. By K. Yamashita.

SMITHSONIAN INSTITUTION, Washington, D. C.

Report upon the condition and progress of the United States National Museum for the year ending June 30, 1901. By Richard Rathbun. Washington, 1903.

Report of the United States National Museum for the year ending June 30, 1902.

Annual reports of the Smithsonian Institution for the years ending June 30, 1899 and 1903.

GEORGE HARRY WALLIS, Nottingham.

Catalogue of the Richard Godson Millns bequest of paintings, drawings, miniatures, and engravings. Nottingham, 1904.

WHITWORTH WALLIS, Birmingham.

Illustrated catalogue of the Birmingham Museum and Art Gallery, 1904.

SAMUEL D. WARREN, Boston.

The American Museum Journal. Vol. IV. New York, 1904.

Catalogue of the Ruskin exhibition, 1904, at the Manchester City Art Gallery, England.

Catalogue of the permanent collection of paintings in the Manchester City Art Gallery, England, 1903.

Guide to the exhibition galleries of the British Museum. London, 1903. Three catalogues and guides. Cassel, 1902, 1903.

L'œuvre de Morel-Ladueil : sculpteur-ciseleur, 1820-88. A. Lahure. Paris, 1904.

MRS. SAMUEL D. WARREN, Boston.

The money of the Bible. By G. E. Williamson. London, 1894.

FROM THE FOLLOWING INSTITUTIONS AND SOCIETIES, AND FROM VARIOUS SOURCES, 455 catalogues, reports, etc.

American Art Association, New York ; American Institute of Architects ; American Numismatic and Archæological Society of New York ; Art Association of Montreal ; Art Club of Philadelphia ; Art Institute of Chicago ; Bishop Museum, Honolulu ; Boston Art Club ; Boston Athenæum ; Boston Public Library ; Bostonian Society ; Brooklyn Institute of Arts and Sciences ; Cambridge Public Library ; Carnegie Institute ; Carnegie Museum ; Cincinnati Museum Association ; Cöl-

FROM INSTITUTIONS, ETC. — *Continued.*

nischer Kunstgewerbe-Museum ; Connecticut Historical Society ; Cooper Union ; Copley Society of Boston ; Corporation of Glasgow Museums and Art Galleries ; John Crerar Library ; De Pauw University ; Detroit Museum of Art ; Drexel Institute ; Field Columbian Museum ; Germanic Museum ; Harvard University ; John Herron Art Institute ; Horniman Free Museum ; Kristiania Kunstindustrimuseum ; Kunstgewerbliches Museum in Prag ; Leitner Museum ; Los Angeles Public Library ; Lowell Textile School ; Mark Hopkins Institute of Art ; Maryland Institute of Baltimore ; Massachusetts Institute of Technology ; Massachusetts Normal Art School ; Metropolitan Museum of Art ; Minneapolis School of Fine Arts ; Mount Holyoke College ; Musée Royaux à Bruxelles ; Musée National Suisse à Zurich ; Museo Civico di Padova ; Museum Carolino in Salzburg ; National Academy of Design ; New Bedford Textile School ; Newberry Library ; New England Historic Genealogical Society ; Nordböhmisches Gewerbe-museum, Reichenberg ; Nordiska Museet, Stockholm ; Numismatic and Antiquarian Society of Philadelphia ; Ontario Society of Artists ; Park Commissioners of Boston ; Peabody Institute of Baltimore ; Peabody Museum ; Pennsylvania Academy of the Fine Arts ; Pennsylvania Museum and School of Industrial Art ; Plastic Club ; Princeton University ; Providence Athenæum ; Providence Public Library ; Public and Romantzovs Museum of Moscow ; Redwood Library and Athenæum ; Reynolds Library ; Rhode Island School of Design ; Ruskin Museum ; St. Botolph Club ; Salem Public Library ; San Francisco Art Association ; Simmons College ; Slater Memorial Museum ; Statistics Department, Boston ; Swain Free School of Design ; Toledo Museum of Art ; Trinity College ; University of Chicago ; University of Vermont ; Williams College ; Woburn Public Library ; Women's Educational and Industrial Union ; Worcester Art Museum.

The Donations to the Photograph Collection in 1904 are listed in the Report of the Librarian.

LOANS RECEIVED IN 1904

MISS MARY S. AMES.

"Bords de l'Oise," by Daubigny.

ANONYMOUS.

Ninety-five pieces of armor ; three bronzes, Chinese ; and forty-three pieces of Chinese and Rakka pottery and porcelain.

MISS MARJORIE C. APPLETON.

"Mrs. Richard Derby as St. Cecilia," by Copley ; "Venus and Cupid," School of Bordone.

MISS MARY APPLETON.

"The Inn Yard," by Isabey.

WILLIAM SUMNER APPLETON.

Eight miniature portraits of the women of the family of Philippe Egalité ; "St. Francis and the Madonna," by Pordenone ; an engraving colored in water color of the Battle of Bunker Hill, by B. Roman.

THE HEIRS OF WILLIAM S. APPLETON.

"Rosalie," by Allston.

DR. JAMES B. AYER.

Two volumes and three prints, for the Exhibition of Early American Engravings.

GEORGE R. BARRETT.

Fifty-six prints, for the Exhibition of Early American Engravings.

FRANCIS BARTLETT.

"Portrait of a Man," attributed to Velazquez ; "Sailing Vessels in a Storm off Sheerness," by J. M. W. Turner.

MRS. W. A. L. BAZELEY.

A Flemish tapestry, late 16th century or early 17th century, "The Transfiguration."

FRANCIS H. BIGELOW.

A blue and white hawthorne jar. Chinese.

WILLIAM S. BIGELOW.

Thirty pieces of glaze — snuff-bottles, etc. ; fourteen pieces mother-of-pearl lacquer ; nine pieces glaze — snuff-bottles ; six pieces

WILLIAM S. BIGELOW — *Continued.*

Chinese glaze ; one brass altar piece ; four paintings (panels) ; one painting (kakemono).

BOSTON PUBLIC LIBRARY.

Twenty-eight specimens of paper money and early American documents, two books, and one map.

MRS. JOSIAH BRADLEE.

A Chinese cloisonné panel set in a teakwood screen.

MISS ALICE FLINT BROOKS.

Sixteen bookplates and two engravings, for the Exhibition of Early American Engravings ; seventeen specimens, for the Exhibition of Early American Engravings.

BROWN UNIVERSITY, Providence, R. I.

Two documents with seals, for the Exhibition of Early American Engravings.

MISS ELLEN SUSAN BULFINCH.

"Sheriff Stephen Greenleaf," by Smibert ; "Mrs. Hannah Bulfinch," by unknown artist ; "Charles Bulfinch," by Browne ; "Miss Anstice Greenleaf," by Copley.

FRANCIS BULLARD.

Three hundred and twenty-five prints, for the Turner Exhibition.

MRS. FOLLEN CABOT.

"Mrs. Follen Cabot," by George Fuller.

P. P. CAPRONI & BROTHER.

Nine casts, for use at the Experimental Building : Discobolos of the Vatican, Hermes of Olympia, Niobid of the Vatican, Cupid of Michelangelo, Faun of the Villa Borghese, and four sections of the Parthenon frieze.

MR. ARTHUR ASTOR CAREY.

Eight tapestries, a prayer rug, and a carpet ; thirteen oil paintings, two pastels, one water color, and two Japanese prints.

J. EASTMAN CHASE.

"J. Eastman Chase," by Joseph de Camp.

MISS ALICE S. CHENEY.

"Landscape with Shepherd," by Charles Jacque ; "Landscape," by Corot ; "Landscape," by Diaz ; "Portrait of Lady Townshend," by Romney.

J. TEMPLEMAN COOLIDGE, JR.

Two pieces of Japanese wood-carving ; marble torso of a girl, Greek.

MRS. GREELY S. CURTIS.

“Landscape Study — Newport,” by John La Farge.

THEODORE M. DAVIS.

Top of a carved ivory comb, predynastic Egyptian; a Ghordes rug; and an oil painting by Monet, “Rouen Cathedral.”

MRS. THEODORE F. DWIGHT.

“Portraits of Mr. and Mrs. Benjamin Pickman,” by Copley; and
“Still Life,” by Hondecoeter.

THE MISSES ELIOT.

Six engravings and six almanacs, for the Exhibition of Early American Engravings.

WILLIAM C. ENDICOTT.

“Mrs. William C. Endicott, Jr.,” by J. S. Sargent.

ESSEX INSTITUTE, Salem.

One piece of currency, for the Exhibition of Early American Engravings.

EDWARD WALDO FORBES.

Two marble female heads. Classical.

LOCKWOOD DE FOREST.

Three rugs from the Punjab, India.

CHARLES L. FREER.

Four small carved wood panels. Japanese.

MRS. FRANCES M. FRENCH.

One print, for the Exhibition of Early American Engravings.

HENRY B. FULLER.

“Illusions,” by H. B. Fuller.

FREDERICK L. GAY.

Sixty-two prints, for the Exhibition of Early American Engravings.

MRS. C. F. GOODRICH.

“Caspar Goodrich,” by John S. Sargent.

CHARLES E. GOODSPEED.

Two hundred and forty-eight prints, books, etc., for the Exhibition of Early American Engravings.

DR. SAMUEL A. GREEN.

Four prints, for the Exhibition of Early American Engravings.

CAPT. HARRISON HALL.

A carved ivory statuette. Chinese.

MISS SUSAN HARDY.

Thirty-four Chinese and Japanese bronze mirrors, contained in a lacquer box inlaid with mother-of-pearl.

E. B. HOLDEN.

Nineteen books, prints, etc., for the Exhibition of Early American Engravings.

MISS ELLEN STURGIS HOOPER.

"The Fête on the Sands," by Whistler; "Newport Beach," by John La Farge; "Marine," by Courbet; "Trees," by Corot.

MISS LOUISA C. HOOPER.

"Meadow," by John La Farge; "Samson and Delilah," by J. F. Millet; "Psyche," a marble statuette by Rodin.

MISS MARY HOOPER.

"Venus Anadyomene," by John La Farge.

THE MISSES HOOPER.

A sang de bœuf bowl. Chinese.

CHARLES HOPKINSON.

"Portrait Group," by Charles Hopkinson.

DIKRAN G. KELEKIAN.

Two rugs and one fragment of a rug, 15th century; four pieces of pottery. Persian and Babylonian.

MRS. DAVID P. KIMBALL.

"In the Kitchen," by Ribot.

MRS. HARTMAN KUHN.

"Sarah Wyman Whitman," by John W. Alexander.

MRS. BANCEL LA FARGE.

"Landscape," by Corot; "Newport Rocks," by John La Farge; "Study for Jewish Wedding in Algiers," by Delacroix.

PIERRE LA ROSE.

"Portrait of Arnauld d'Andilly," by Philippe de Champaigne.

FRANCIS LATHROP.

"Madonna and Child," by Tintoretto; "Adoration of the Magi," by Tiepolo.

FRANCIS H. LEE.

Two prints and sixteen coins, for the Exhibition of Early American Engravings.

FREDERICK JAMES LIBBIE.

Thirty-one bookplates, for the Exhibition of Early American Engravings.

RICHARD C. LICHTENSTEIN.

Eight bookplates, for the Exhibition of Early American Engravings.

MRS. GEORGE LINDER.

A Spade vase and an Adams pitcher.

MRS. JAMES L. LITTLE.

One print, for the Exhibition of Early American Engravings.

MASSACHUSETTS HISTORICAL SOCIETY.

One print, for the Exhibition of Early American Engravings.

MRS. JOHN E. MAY.

"Col. Joseph May," by Gilbert Stuart.

NEW ENGLAND HISTORIC GENEALOGICAL SOCIETY.

Four prints, for the Exhibition of Early American Engravings.

PROF. CHARLES ELIOT NORTON.

Seven prints, for the Turner Exhibition.

HARRISON GRAY OTIS.

"Elizabeth Gray Otis," "Col. James Otis," "Mary Alleyne Otis," and "Harrison Gray Otis," by Copley; "Samuel Alleyne Otis," by Stuart.

PECK LIBRARY, Norwich, Conn.

Two prints, for the Exhibition of Early American Engravings.

JOHN BRIGGS POTTER.

"Mrs. Zilpha Brown Briggs," by J. B. Potter.

GEORGE B. REED.

Forty-three woodcuts, by A. Anderson.

MISS H. M. ROBINSON.

"Edward Robinson," by John S. Sargent.

DENMAN W. ROSS.

Two prints, for the Turner Exhibition; "Apotheosis of a Poet," by Tiepolo; twenty-six Thibetan paintings; sixty-seven Japanese sword guards; nine Japanese prints; five Japanese panel paintings; a bronze dish, Japanese; a bronze bell, Chinese; three pieces of pewter, Chinese; ivory Madonna and Child, Chinese; six pieces of Chinese cloisonné; two Cochín China jars; a Kutani dish; a Kang-hsi jar; a Delft vase; a bronze mirror; six pieces of embossed and gilded leather; a manuscript, ? century; three leaves from the Koran; five Persian miniatures; six pieces of Chinese porcelain; four Chinese bronzes; and a copy of the Koran.

HENRY S. ROWE.

Thirty-four bookplates, for the Exhibition of Early American Engravings.

HENRY SAYLES.

"Huntsmen," by Courbet; "A Village," by S. S. Tuckerman; "Coast View," by Henri Harpignies.

D. R. SLADE.

Two prints, for the Exhibition of Early American Engravings.

JOSEPH LINDON SMITH.

Twenty-three repoussé brass plaques ; four pieces of wood-carving, Japanese ; "Head of a Man," by Moroni ; and three primitive Italian paintings.

MRS. R. H. F. STANDEN.

"Portrait of a Man," by Van der Helst.

D. McN. STAUFFER.

Thirty-nine prints, for the Exhibition of Early American Engravings.

JOHN BAYLIES SWEET.

A five-colored porcelain jar, Chinese, and a Japanese pewter jar.

MISS SUSAN TRAVERS.

"The Oyster Gatherers," by John S. Sargent; and "The Seine at Giverny," by Monet.

JOSEPH B. WARNER.

"Master Edward Sharpus," by Lawrence.

DR. J. COLLINS WARREN.

Three prints, for the Exhibition of Early American Engravings.

MISS MARY H. WHITWELL.

"Portraits of Mr. and Mrs. Daniel Hubbard," by Copley.

MORRILL WYMAN.

"Portrait of Mr. Rogers of Salem," by Copley.

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Three large carved wood figures. Japanese.

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Darling, Herbert L.
Davenport, Francis H.
Davis, James C.
Davis, Mrs. Joseph E.
Day, Frank A.
Day, Henry Brown
Day, Mrs. Moses H.
Dean, Charles A.
Dean, Mrs. Charles A.
Dean, Miss Eleanor H.
Dean, Mrs. John
Dearborn, Mrs. Julia A.
Delano, Miss Julia
Demmon, Daniel L.
Dennie, James
Dexter, George
Dexter, Mrs. George

Dexter, Gordon
Dexter, Philip
Dexter, William S.
Doliber, Thomas
Dorr, George Bucknam
Dow, Miss Lucia A.
Dowse, Charles F.
Draper, Eben S.
Draper, George A.
Dresser, Edwin
Driver, William R.
Drummond, Mrs. James
Dumaresq, Mrs. Herbert
Dunn, Miss Sarah
Dutcher, Frank J.

Eager, George R.
Eaton, Miss Catherine S.
Eaton, Edward B.
Eaton, Miss Eleanor B.
Eaton, Miss Georgiana G.
Edwards, Robert J.
Eliot, Charles W.
Eliot, Miss Mary L.
Eliot, Mrs. Samuel
Elliot, John Wheelock
Elliot, Mrs. John Wheelock
Ellis, Augustus H.
Emerson, Edward W.
Emmerton, Mrs. George R.
Emmons, Arthur B.
Endicott, William
Endicott, William, Jr.
Endicott, Mrs. William C.
Endicott, Mrs. William C., Jr.
Estabrook, Arthur F.
Eustis, Mrs. H. L.
Eustis, Wm. Tracy
Evans, John
Evans, Robert D.

Fabyan, George F.
Fairbanks, Miss Caroline L.
Fairbanks, Charles F.
Fairbanks, J. L., & Co.
Farlow, John W.

Farlow, Lewis H.
Farlow, William G.
Farlow, Mrs. William G.
Farnham, Frank A.
Farnsworth, Miss Alice
Farwell, John W.
Faulkner, Miss
Fay, Dudley B.
Fay, Mrs. Henry H.
Fay, Joseph S., Jr.
Fay, Miss Sarah B.
Fehmer, Carl
Fenno, Mrs. Isaac
Fenno, L. Carteret
Fields, Mrs. James T.
Fish, Frederick P.
Fiske, Andrew
Fiske, Mrs. Joseph N.
Fitch, Miss C. T.
Fitz, Miss Louise
Fitz, Reginald H.
Fitz, Mrs. Walter Scott
Fitzgerald, Desmond
Flanagan, Joseph F.
Floyd, Charles Harold
Fobes, Edwin F.
Folsom, Miss Amy
Folsom, Miss Anna S.
Foote, Henry W.
Forbes, Edward Waldo
Forbes, Francis B.
Forbes, Mrs. J. Malcolm
Forbes, J. M. & Co.
Forbes, W. Cameron
Forbes, Mrs. William H.
Foss, Eugene N.
Foster, Charles H. W.
Foster, Francis A., & Co.
Foster, Francis C.
Freeman, Mrs. James G.
French, Miss Cornelia Anne
French, Miss C. L. W.
French, Mrs. John J.
Frothingham, Edward
Frothingham, Mrs. Frederick
Frothingham, Paul Revere

Fry, Mrs. Charles
Fuller, Mrs. George

Gannett, Thomas B.
Gardiner, Robert Hallowell
Gardner, George A.
Gardner, George P.
Gardner, John L.
Gardner, William Amory
Gay, Eben Howard
Gay, Frederick L.
Gay, W. Allan
Gibson, Charles E.
Gibson, George A.
Gill, Mrs. James S.
Ginn & Co.
Gleason, Daniel A.
Gleason, James M.
Goddard, George A.
Goddard, William
Goodwin, Miss A. M.
Goodwin, Miss Eliza
Goodwin, Miss Frances
Goodwin, Mrs. William H.
Goodwin, William W.
Gorham, Mrs. William H.
Grandin, Mrs. J. Livingston
Grant, Robert
Gray, Mrs. Asa
Gray, Miss Harriet
Gray, Miss Isa E.
Gray, John Chipman
Gray, Mrs. John Chipman
Gray, Morris
Gray, Reginald
Gray, Mrs. Reginald
Gray, Samuel S.
Greeley, Rufus F.
Green, Charles M.
Greene, Miss Belle
Greene, Edwin Farnham
Greene, Mrs. Francis B.
Greene, Henry Copley
Greene, Mrs. J. S. Copley
Greene, Miss Mary Amory
Greenleaf & Barnes

Greenough, Charles P.
Greenough, Francis B.
Grew, Mrs. Henry Sturgis
Guild, Charles Eliot
Guild, Mrs. Harriet J.
Guild, S. Eliot

Haberstroh, Albert
Haffenreffer, R. F.
Hale, Mrs. George S.
Hale, Miss Martha
Hall, Edward H.
Hall, Mrs. Ellen P.
Hall, Mrs. Harry S.
Hamlen, Miss Elizabeth P.
Hamlin, Edward
Hammond, Gardiner G.
Hammond, Mrs. Gardiner G.
Hammond, George W.
Harding, Emor H.
Hardy, Mrs. Alpheus
Harrington, Mrs. F. B.
Harris, George R.
Harris, George W.
Hart, Francis R.
Hartshorn, Mrs. William N.
Hartwell, Henry W.
Haskell, Edwin B.
Haven, Franklin
Haven, Miss M. E.
Haynes, Henry W.
Haynes, John C.
Hayward, James W.
Head, Charles
Heald, Simpson C.
Heath, Miss Edith de C.
Hemenway, Augustus
Hemenway, Mrs. Charles P.
Henchman, Miss Annie Parker
Henderson, Alexander
Higginson, Francis Lee
Higginson, Mrs. Francis Lee
Higginson, Henry Lee
Higginson, Mrs. Henry Lee
Hill, Adams Sherman
Hill, Mrs. Adams Sherman

Hill, Francis A. C.
Hill, Mrs. Mary R.
Hill, William H.
Hills, Edwin A.
Hinckley, Frederic
Hogg, John
Hollingsworth, Mrs. George
Hollingsworth, Z. T.
Hollis, Mrs. George W.
Holmes, Mr. & Mrs. Edward J.
Homans, Mrs. Charles D.
Hooker, Miss Sarah Huntington
Hooper, Miss Ellen Sturgis
Hooper, James R.
Hooper, Miss Louisa
Hooper, Miss Mary
Hooper, Robert C.
Hooper, Mrs. Robert C.
Hopkins, Charles A.
Hopkins, Miss Georgeanna
Hopkins, Samuel A.
Hoppin, Joseph Clark
Hornblower, Henry
Horsford, Miss Cornelia C. F.
Houghton, The Misses
Houghton, Clement S.
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howard, Miss Rosine
Howe, Elmer P.
Howe, Mrs. George D.
Howe, Miss Harriet A.
Howe, Henry S.
Howes, Miss Edith M.
Howland, Miss Elizabeth K.
Hubbard, Charles W.
Hubbard, Mrs. Charles W.
Hubbard, Eliot
Hubbard, Lucius L.
Hudson, Mrs. John E.
Hudson, Woodward
Hunnewell, Arthur
Hunnewell, Francis W.
Hunnewell, Henry S.
Hunnewell, Hollis H., Jr.
Hunnewell, James F.

Hunnewell, Walter
Hunt, Miss Jane
Hunt, Mrs. William D.
Hurd, The Misses
Hutchins, Constantine F.

Inches, George B.
Ireland, Miss Catharine Innes

Jackson, Charles
Jackson, Charles C.
Jackson, Charles L.
Jackson, Edward
Jackson, Ernest
Jackson, Miss Marian C.
Jackson, P. T., In memory of
Jackson, Captain William H.
James, George Abbot
Jaques, Mrs. Francis
Jaques, Henry P.
Jaques, Herbert
Jeffries, William A.
Jelly, George F.
Jenks, Miss Mary F.
Jenney, Bernard
Jenney, Walter
Jewett, Miss Sarah Orne
Johnson, Arthur S.
Johnson, Mrs. Arthur S.
Johnson, Edward C.
Johnson, Mrs. Frederick W.
Johnson, Henry A.
Johnson, Walcott H.
Jolliffe, Mrs. Thomas H.
Jones, Alfred
Jones, Miss Amelia H.
Jones, Clarence W.
Jones, Mrs. Edward C.
Joy, Mrs. Charles H.
Joy, Franklin L.

Kay, James Murray
Kehew, Mrs. Wm. B.
Keith, B. F.
Kellen, William Vail
Kelly, Miss Mary L.
Kendall, Miss H. W.

Kennedy, Frank A.
Kennedy, George G.
Kennedy, Miss Louise
Kent, Prentiss M.
Kidder, Charles A.
Kidder, Mrs. Henry P.
Kidder, Nathaniel Thayer
Kilham, Mrs. Austin D.
Kimball, David
Kimball, David P.
Kimball, Mrs. David P.
Kimball, Miss Hannah H.
Kimball, Miss Hannah Parker
Kimball, L. Cushing
Kimball, Mrs. L. Cushing
Kimball, Miss Lulu S.
King, Charles A.
King, D. Webster
King, Mrs. George P.
King, Mrs. Henry P.
Kohl, Mrs. Louisa A.
Kuhn, Mrs. Hartmann

Lamb, Horatio A.
Lamb, Miss Rose
Lamson, A. Ward
Lane, Gardiner Martin
Lane, Mrs. Gardiner Martin
Lane, Mrs. Jonathan A.
Lane, Lucius Page
Laughlin, Mrs. H. M.
Lawrence, Amory A.
Lawrence, Charles R.
Lawrence, Mrs. Francis W.
Lawrence, Samuel C.
Lawrence, William
Leavitt, Erasmus D.
Leavitt, Miss Margaret A.
Lee, Francis H.
Lee, George C.
Lee, Mrs. George C.
Lee, Mrs. George C., Jr.
Lee, Mrs. Henry
Lee, Mrs. James S.
Lee, Joseph
Lefavour, Henry

Leland, George A.
Lennox, Patrick
Leonard, George H.
Leverett, George V.
Lincoln, Solomon
Lincoln, William H.
Linder, Mrs. George
Linder, Miss Mary B.
Livermore, George B.
Livermore, Mrs. Mary A. C.
Livermore, Thomas L.
Lodge, Henry Cabot
Lodge, Mrs. Mary E.
Long, Harry V.
Longfellow, Alexander W.
Longfellow, Miss Alice M.
Longfellow, Mrs. William P. P.
Longyear, John M.
Lord, Mrs. Mary A.
Lord, Robert W.
Loring, The Misses
Loring, Augustus P.
Loring, Mrs. Augustus P.
Loring, Thacher
Loring, William Caleb
Loring, Mrs. William Caleb
Lothrop, Thornton K.
Lothrop, Mrs. Thornton K.
Loud, Mrs. Charles E.
Loud, Miss Sarah P.
Low, George D.
Lowell, A. Lawrence
Lowell, Charles
Lowell, Mrs. Edward J.
Lowell, Francis Cabot
Lowell, Mrs. Francis Cabot
Lowell, Mrs. George G.
Lowell, Miss Georgina
Lowell, Guy
Lowell, James Arnold
Lowell, Mrs. James Arnold
Lowell, John
Lowell, Mrs. John
Lowell, Miss Lucy
Lowell, Ralph
Lyman, Arthur T.

Lyman, Herbert
Lyman, John Pickering
Lynch, John E.
Mack, Mrs. Thomas
Mackintosh, Newton
Mackintosh, William H.
Macomber, Frank Gair
Macomber, Miss Mary L.
Mandell, Samuel P.
Mandell, Mrs. Samuel P.
Mann, Jonathan Harrington
Manning, Miss A. Adeline
Manning, Mrs. Francis C.
Marrs, Mrs. Kingsmill
Mason, Miss Ellen F.
Mason, Miss Fanny P.
Mason, Miss Ida M.
Mason, Mortimer B.
Matsuki, Bunkio
Matthews, Albert
Matthews, Mrs. Nathan
Mayo, Miss Amy L.
McKissock, William
McQuesten, Frank B.
Mead, Julian A.
Means, Miss Ann M.
Means, Charles Johnson
Means, James
Merriam, Charles
Merriam, Mrs. Charles
Merrill, Mrs. J. Warren, Sr.
Merriman, Mrs. Daniel
Merritt, Edward Percival
Metcalf, Albert
Middlesex Woman's Club
Millet, Josiah B.
Millett, Joshua H.
Mink, Oliver W.
Minns, Miss Susan
Minot, Charles Sedgwick
Minot, Laurence
Mixter, Miss Madeleine Curtis
Monks, George H.
Monks, Mrs. George H.
Monks, Robert H.

- Monroe, Mrs. George H.
Moody, Mrs. E. D. H.
Morison, Mrs. John Holmes
Morrill, Miss Amelia
Morrill, Miss A. W.
Morrill, Miss F. E.
Morse, Miss Frances R.
Morse, James F.
Morse, John T.
Morse, John T., Jr.
Morse, Mrs. John T., Jr.
Morse, Robert M.
Morse, Mrs. Samuel Torrey
Mors, Mrs. Charles A.
Mors, Henry A.
Mors, John Wells
Moseley, Miss Ellen F.
Moseley, Frederick S.
Moseley, John G.
Motley, E. Preble
Motley, Mrs. E. Preble
Muirhead, James F.
- Nash, Bennett Hubbard
Nash, Mrs. Frank King
Newhall, Charles H.
Nichols, Arthur H.
Nichols, Lyman
Nickerson, Andrew
Norcross, Grenville H.
Norcross, Orlando
Norcross, Mrs. Otis, Sr.
Norcross, Otis
Norman, Miss Mabel
North, James N.
Norton, Charles Eliot
Norton, Miss
Noyes, Charles P.
- Oliver, Mrs. S. Parkman
Olmsted, Frederick Law
Olmsted, John Charles
Olney, Richard
Olsen, Peder
Osgood, Mr. & Mrs. Edward Louis
Osgood, Mrs. John F.
Otis, Mrs. William C.
- Page, Miss Edith
Page, Mrs. Henrietta
Paine, Charles J.
Paine, Miss Helen
Paine, James L.
Paine, Robert Treat
Paine, William A.
Palmer, Benjamin S.
Parker, Charles Henry
Parker, Charles W.
Parker, Miss Eleanor S.
Parker, Miss Ellen G.
Parker, Mrs. G. H.
Parker, James
Parkinson, John
Parkman, Miss E. W. S.
Parkman, Henry
Parkman, Miss Mary R.
Parsons, Miss Elizabeth
Parsons, William E.
Peabody, The Misses
Peabody, Francis H.
Peabody, Mrs. Francis H.
Peabody, Frank E.
Peabody, Mrs. Frank E.
Peabody, Robert S.
Peabody, Mrs. S. Endicott
Pearson, Charles H.
Pearson, Miss Elizabeth H.
Pecker, Miss Annie J.
Peirce, Mr. & Mrs. George
Peirce, James Mills
Penfield, James A.
Perera, G. L.
Perkins, Edward C.
Perry, Arthur
Perry, Arthur D.
Perry, Mrs. Charles F.
Perry, Thomas S.
Peters, W. Y.
Pfaff, Mrs. Jacob
Phelps, George H.
Phillips, Elijah B.
Phillips, Mrs. John C.
Phipps, Benjamin
Pickering, Henry

Pickering, Mrs. Henry
Pickering, Henry G.
Pickman, Dudley L.
Pickman, Mrs. Dudley L.
Pierce, J. Homer
Pierce, Miss Katharine C.
Pingree, David
Pitman, H. A.
Pope, The Misses
Porter, William K.
Potter, Mrs. Warren B.
Powers, H. H.
Prang, Louis
Pratt, Laban
Pratt, Lucius G.
Pratt, Miss Mary
Prendergast, James M.
Preston, Mrs. Frank A.
Purdie, Miss Evelyn
Putnam, Miss Annie C.
Putnam, George
Putnam, Miss Georgina Lowell
Putnam, Henry W.
Putnam, Mrs. J. Pickering
Putnam, Miss Sarah G.
Putnam, William Lowell

Quincy, Mrs. George Henry

Rackemann, Charles S.
Radeke, Mrs. Gustav
Ramsey, Edwin A.
Ratshesky, A. C.
Raymond, Mrs. Curtis B.
Read, Miss Sarah E.
Reed, James
Remick, Frank W.
Rhodes, Miss Florence R.
Rhodes, James Ford
Rhodes, Stephen H.
Richards, Mrs. F. G.
Richards, Robert H.
Richardson, Mrs. Edward C.
Richardson, Mrs. F. L. W.
Richardson, John
Richardson, Maurice H.

Richardson, Mrs. Thomas O.
Richardson, William K.
Richardson, William L.
Richmond, Joshua B.
Ripley, Alfred L.
Ripley, George
Ritchie, John
Robbins, Olney
Robinson, John Campbell
Robson, Louis E. K.
Rodman, Miss Mary
Rodman, Samuel W.
Rodocanachi, John M.
Roessle, John
Rogers, The Misses
Rogers, Miss Annette P.
Rogers, Mrs. Jacob C.
Rogers, William B.
Rogers, Mrs. William B.
Rollins, William Herbert
Ross, Denman W.
Ross, Mrs. John L.
Ross, Mrs. M. Denman
Ross, Mrs. Waldo O.
Rotch, A. Lawrence
Rothwell, James E.
Rowe, Henry S.
Ruggles, Charles A.
Russell, Edward
Russell, Joseph B.
Russell, Mrs. Robert Shaw
Russell, Thomas H.
Russell, Mrs. William A.

Saint-Gaudens, Augustus
Sanger, Sabin P.
Sargent, Charles S.
Sargent, Mrs. George D.
Sargent, Miss Hetty A.
Saunders, Charles G.
Sawyer, Timothy T.
Sayles, Henry
Schouler, James
Scribner, Miss Celia A.
Scull, Mrs. Gideon
Searle, Charles P.

- Searle, Miss Ella F.
Sears, Francis B.
Sears, Frederick R.
Sears, Frederick R., Jr.
Sears, Mrs. George G.
Sears, George O.
Sears, Miss Helen
Sears, Henry F.
Sears, Herbert M.
Sears, Mrs. Herbert M.
Sears, J. Montgomery
Sears, Mrs. J. Montgomery
Sears, Mrs. Knyvet W.
Sears, Mrs. Philip H.
Sears, Willard T.
Seaverns, Miss Mary R.
Sedgwick, Mrs. William T.
Sergeant, Charles Spencer
Sever, Miss Emily
Sewall, Richard B.
Shattuck, Frederick C.
Shattuck, George B.
Shaw, Mrs. Benjamin S.
Shaw, Francis
Shaw, Mrs. G. Howland
Shaw, Mr. & Mrs. George R.
Shaw, Henry R.
Shaw, Henry S.
Shaw, Quincy A.
Shaw, Mrs. Quincy A.
Shaw, Robert G.
Shaw, Samuel S.
Shepard, Mrs. Otis
Shillaber, William G.
Shimmin, Miss Blanche
Shuman, A.
Shuman, Samuel
Shumway, Miss Ellen M.
Silsbee, Mrs. John B.
Silsbee, Miss Martha
Simes, William
Simpson, Albert P.
Simpson, Miss Sarah E.
Skinner, Francis
Skinner, Francis, Jr.
Skinner, Frederick
Slafter, Edmund F.
Slocum, Miss Anna D.
Smith, Mrs. Charles C.
Smith, Sidney L.
Smith, Miss Susanna W.
Sohier, Miss E. P.
Sohier, William D.
Spalding, Miss Mary A.
Spaulding, John Taylor
Spaulding, Mrs. Mahlon D.
Spaulding, William S.
Sprague, Francis P.
Sprague, Henry H.
Sprague, Mrs. Seth E.
Stackpole, Mrs. Frederick D.
Stanwood, Arthur G.
Stanwood, Edward
Stearns, James P.
Stearns, Richard H.
Stetson, Amos W.
Stevens, Joseph C.
Stevens, Oliver
Stevens, William B.
Stevenson, Miss Annie B.
Stone, Mrs. Edwin P.
Stone, Lincoln R.
Stone, Nathaniel H.
Stone, Richard
Storer, The Misses
Storey, Moorfield
Storrow, Miss Elizabeth R.
Storrow, James J.
Stowe, William E.
Stratton, Charles E.
Stratton, Solomon P.
Strong, Mrs. Alexander
Strong, Edward A.
Sturgis, Charles W.
Sturgis, Mrs. John H.
Sturgis, R. Clipston
Sullivan, Mrs. John Langdon
Sullivan, Thomas Russell
Suter, Hales W.
Swan, William W.
Sweetser, Seth K.
Swift, Henry Walton

Tappan, Miss Mary A.
Taylor, Charles H.
Taylor, Charles H., Jr.
Thacher, Mrs. Henry C.
Thacher, Louis B.
Thacher, Thomas C.
Thayer, Miss Adèle G.
Thayer, E. D.
Thayer, Mrs. Ezra Ripley
Thayer, Miss Harriet L.
Thayer, John Eliot
Thayer, Nathaniel
Thayer, Mrs. Nathaniel
Thompson, William A.
Thorndike, Albert
Thorndike, Alden Augustus
Thorndike, Charles
Thorndike, Mrs. G. Quincy
Thorndike, S. Lothrop
Thorp, Mr. & Mrs. Joseph G.
Tileston, James C.
Tileston, Mrs. John B.
Tincker, Helen
Tolman, Miss Harriet S.
Tompkins, Eugene
Tompkins, Mrs. Orlando
Torrey, George A.
Toy, C. H.
Trull, Washington B.
Tucker, Lawrence
Tucker, Lewis R.
Tucker, Thomas W.
Turner, Edward C.
Tuttle, Lucius
Tyson, Mrs. George

Underwood, H. O.
Upham, Mrs. Henry
Upham, Miss Susan

Vaughan, Benjamin
Vaughan, Francis W.
Vialle, Charles A.
Vinton, Mrs. Frederic P.

Wadsworth, Alexander F.
Wadsworth, Oliver F.

Waldo, Charles Sidney
Walker, Grant
Walker, J. Albert
Ward, The Misses
Ward, Charles W.
Ward, Miss Ellen M.
Ware, Miss Mary Lee
Ware, William R.
Warner, Mrs. W. P.
Warren, Bentley Wirt
Warren, Miss Cornelia
Warren, Mrs. Cyrus M.
Warren, Edward R.
Warren Co., F. C.
Warren, Mrs. John Collins
Warren, Joseph
Warren, Samuel D.
Warren, Mrs. Samuel D.
Warren, Mrs. William Wilkins
Waters, Mrs. C. E. Clement
Webster, Frank G.
Webster, Mrs. Frank G.
Webster, Mrs. G. T. Kenneth
Weeks, Andrew G.
Weeks, Warren B. P.
Welch, Charles A.
Welch, Mrs. Charles W.
Weld, A. Davis
Weld, Charles G.
Weld, Miss Edith
Weld, George W.
Weld, Mrs. William F.
Wells, Bulkeley
Wells, Mrs. Mary A.
Wesselhoeft, William P.
Wesson, James L.
Weston, Henry C.
Weston, Mrs. Henry C.
Wheeler, Alexander S.
Wheelwright, Andrew C.
Wheelwright, Edmund M.
Wheelwright, Mrs. Edward
Wheelwright, George W.
Wheelwright, Henry A.
Wheelwright, John W.
Whitcomb, E. Noyes

White, Mrs. Charles Talman	Williams, Moses
White, George R.	Williams, Moses, Jr.
White, James C.	Williams, Oliver E.
White, Joseph H.	Williams, Ralph B.
White, Ralph H.	Wilson, Miss Lilly M.
Whiting, Miss Rose Standish	Wilson, William Rosewell
Whiting, S. B.	Winchester, Daniel L.
Whitman, James H.	Winkley, Samuel H.
Whitman, William	Winslow, Walter Thacher
Whitney, Miss Anne	Winsor, Miss Mary Pickard
Whitney, David R.	Winthrop, Robert C., Jr.
Whitney, Ellerton P.	Wolcott, Mrs. Roger
Whitney, Mrs. Henry M.	Wood, Edward S.
Whiton, Royal	Wood, Frank
Whittemore, John Q. A.	Wood, Mrs. Frank
Whitwell, Frederick A.	Wood, Henry
Wigglesworth, Mrs. Edward	Woodman, Mrs. Charlotte F.
Wigglesworth, George	Woodman, Miss Mary
Wigglesworth, Thomas	Woods, Mrs. Henry
Wilbur, George B.	Woods, Joseph W.
Wilcock, Edwin	Woods, Mrs. Robert A.
Wilder, Herbert A.	Woodworth, Mrs. Alfred S.
Willard, Ashton Rollins	Wright, John G.
Willard, John W.	Wright, Mrs. John Harvey
Willard, Joseph A.	Wyeth, Edwin A.
Willcutt, Levi L.	Wyman, Miss Susanna
Williams, Miss Adelia C.	
Williams, C. W.	Yamanaka, S., & Co.
Williams, Emile F.	Yerxa, Henry D.
Williams, Mrs. Harriet C.	Young, B. L.
Williams, Henry Bigelow	Young, Edward J.
Williams, John D.	Young, James H.
Williams, John J.	

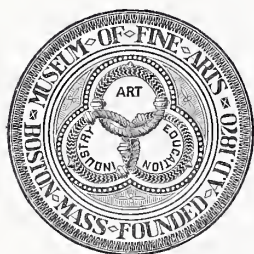
In response to the circular calling for subscriptions of ten dollars, in the year 1903, the following donations of sums other than ten dollars were received:

Adams, Mrs. John Quincy \$20	Blake, Francis \$100
Allen, Thomas 25	Bradley, Miss Abby A. . . . 25
Amory, William 20	Brimmer, Mrs. Martin 25
Arnold, Howard Payson 25	Burr, Isaac T. 25
Bartlett, Francis 100	Cabot, Arthur Tracy 20
Beebe, Franklin H. . . . 20	Cabot, Mrs. Joseph C. . . . 20
Black, George N. 100	Cabot, Walter C. 25

Carter, Mrs. J. W. . . . \$15	Kidder, Charles A. . . . \$50
Carter, Miss M. Elizabeth . . 20	Kuhn, Mrs. Hartmann . . 20
Cary, Mrs. Edward M. . . 20	Lee, Mrs. Henry . . . 20
C., E. S. . . . 20	Livermore, Mrs. Mary A. C. 25
Collamore, Miss Helen . . 20	Loring, William Caleb . . 15
Cummings, Charles A. . . 20	Lothrop, Thornton K. . . 20
Curtis, Horatio Greenough . 20	Lothrop, Mrs. Thornton K. 20
Day, Frank A. . . . 25	Lowell, Mrs. Francis Cabot . 25
Dexter, George . . . 15	Lowell, Miss Georgina . . 15
Dexter, William S. . . . 30	Minot, Charles Sedgwick . . 15
Elliot, Mrs. John Wheelock . 25	Minot, Laurence . . . 25
Evans, Robert D. . . . 20	Moseley, Miss Ellen F. . . 25
Farlow, Lewis H. . . . 100	Newhall, Charles H. . . . 20
Fay, Joseph S., Jr. . . . 25	Nichols, Lyman . . . 50
Fay, Miss Sarah B. . . . 25	Norman, Miss Mabel . . 25
Fitz, Mrs. Walter Scott . . 50	Norton, Edward E. . . . 5
Folsom, Miss Amy . . . 20	Paine, Charles J. . . . 90
Forbes, Edward Waldo . . 20	Pickman, Dudley L. . . 25
Forbes, Mrs. William H. . . 15	Pickman, Mrs. Dudley L. . 25
Foster, Francis C. . . . 20	Potter, Mrs. Warren B. . . 50
Friend, A 100	Powers, H. H. . . . 25
Frothingham, Edward . . 25	Rackemann, Charles S. . . 20
Goddard, George A. . . . 25	Read, Miss Sarah E. . . . 20
Gray, Mrs. Asa 15	Richardson, Mrs. F. L. W. . 25
Gray, John Chipman . . . 25	Robinson, John Campbell . 20
Greene, Miss Belle . . . 15	Rodocanachi, John M. . . 25
Greene, Mrs. Francis B. . . 25	Rogers, Mrs. Jacob C. . . 15
Greene, Miss Mary Amory . 15	Skinner, Francis . . . 370
Hall, Edward H. . . . 15	Slocum, Miss Anna D. . . 20
Hersey, Miss Ada H. . . . 5	Spaulding, John Taylor . . 50
Higginson, Mrs. Francis Lee 20	Spaulding, Mrs. Mahlon D. 25
Hill, Mrs. Adams Sherman . 20	Spaulding, William S. . . 50
Hinckley, Frederic . . . 15	Stetson, Amos W. . . . 15
Hooper, Miss Ellen Sturgis . 20	Storer, John H. . . . 5
Hope, Arthur L. . . . 5	Storrow, James J. . . . 15
Jackson, Miss Marion C. . . 20	Tompkins, Mrs. Orlando . . 50
Jackson, Mrs. P. T. . . . 5	Walker, Grant 50
Keyes, Miss Alicia M. . . . 5	Ware, Miss Mary Lee . . 20

Warren, Bentley Wirt . . .	\$15	Williams, Miss Adelia C. . .	\$25
Warren, Miss Cornelia . . .	20	Williams, John D. . . .	20
Warren Co., F. C. . . .	25	Woodman, Miss Mary . . .	15
Welch, Charles A. . . .	30	Woods, Mrs. Henry . . .	20
Wheelwright, Mrs. Edward	20		
Wigglesworth, Thomas . . .	20	Young, Edward J. . . .	20
Wilbur, George B. . . .	15		

MUSEUM OF FINE ARTS, BOSTON
THIRTIETH ANNUAL REPORT
FOR THE YEAR 1905



CAMBRIDGE
The University Press
1906

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LIST OF TRUSTEES FOR 1906

Named in Act of Incorporation, Feb. 4, 1870, or since Elected

CHARLES W. ELIOT.	JOHN C. GRAY.
Feb. 4, 1870.	Feb. 13, 1896.
WILLIAM ENDICOTT.	CHARLES LOWELL.
Feb. 4, 1870.	Dec. 19, 1898.
CHARLES ELIOT NORTON.	HENRY S. HUNNEWELL.
July 19, 1877.	Jan. 19, 1899.
W. P. P. LONGFELLOW.	CHARLES S. SARGENT.
Jan. 18, 1883.	Jan. 18, 1900.
NATHANIEL THAYER.	FRANCIS L. HIGGINSON.
Jan. 20, 1887.	Jan. 18, 1900.
FRANCIS BARTLETT.	MORRIS GRAY.
Jan. 16, 1890.	Jan. 16, 1902.
SAMUEL D. WARREN.	EDWARD W. FORBES.
Jan. 21, 1892.	April 28, 1902.
DENMAN W. ROSS.	GARDINER M. LANE.
Jan. 17, 1895.	Jan. 18, 1906.

Appointed by Harvard College

WILLIAM STURGIS BIGELOW, 1891
ARTHUR TRACY CABOT, 1898
J. TEMPLEMAN COOLIDGE, JR., 1902

Appointed by the Boston Athenæum

THORNTON KIRKLAND LOTHROP, 1897
J. RANDOLPH COOLIDGE, JR., 1899
A. WADSWORTH LONGFELLOW, 1904

Appointed by the Massachusetts Institute of Technology

A. LAWRENCE ROTCH, 1894 FRANCIS BLAKE, 1898
HENRY S. PRITCHETT, 1900

Ex Officiis

JOHN F. FITZGERALD, *Mayor of Boston, from Jan. 1, 1906*
SOLOMON LINCOLN, *President of the Trustees of the Public Library, 1899*
STRATTON D. BROOKS, *Superintendent of Public Schools, 1906*
GEORGE H. MARTIN, *Secretary of the State Board of Education, 1904*
A. LAWRENCE LOWELL, *Trustee of the Lowell Institute, 1900*

OFFICERS AND COMMITTEES FOR 1906

SAMUEL D. WARREN, *President.*

CHARLES LOWELL, *Treasurer.*

J. RANDOLPH COOLIDGE, JR., *Temporary Director.*

BENJAMIN IVES GILMAN, *Secretary of the Museum.*

MATTHEW S. PRICHARD, *Bursar.*

E. WARREN FOOTE, *Assistant Treasurer.*

Committee on the Museum

THE DIRECTOR, *Ex Officio*, *Chairman.*

THE PRESIDENT, *Ex Officio.*

WILLIAM STURGIS BIGELOW.

ARTHUR T. CABOT.

J. RANDOLPH COOLIDGE, JR.

J. TEMPLEMAN COOLIDGE, JR.

FRANCIS L. HIGGINSON.

A. W. LONGFELLOW.

DENMAN W. ROSS.

Committee on the School of the Museum of Fine Arts

THE PRESIDENT, *Ex Officio.*

THE DIRECTOR, *Ex Officio.*

J. TEMPLEMAN COOLIDGE, JR.

Finance Committee

THE PRESIDENT, *Ex Officio.*

WILLIAM ENDICOTT.

THE TREASURER, *Ex Officio.*

NATHANIEL THAYER.

MORRIS GRAY.

THE STAFF OF THE MUSEUM

TEMPORARY DIRECTOR. J. RANDOLPH COOLIDGE, JR.
SECRETARY OF THE MUSEUM. BENJAMIN IVES GILMAN.
BURSAR. MATTHEW S. PRICHARD.

Department of Prints

CURATOR. EMIL H. RICHTER.

Department of Classical Art

ASSISTANT CURATOR. BERT HODGE HILL.

Department of Chinese and Japanese Art

ADVISER TO THE DEPARTMENT. OKAKURA-KAKUZO.
KEEPER OF JAPANESE POTTERY. EDWARD S. MORSE.
ASSISTANT IN CHARGE. J. ARTHUR MCLEAN.
ASSOCIATE. FRANCIS G. CURTIS.

Department of Egyptian Art

CURATOR. ALBERT M. LYTHGOE.

KEEPER OF PAINTINGS. JOHN BRIGGS POTTER.
ASSISTANT IN CHARGE OF TEXTILES. SARITA G. FLINT.

Library.

LIBRARIAN. ALMY M. CARTER.
ASSISTANT LIBRARIAN. MARTHA J. FENDERSON.
ASSISTANT IN THE PHOTOGRAPH COLLECTION. FRANCES
E. TURNER.

SUPERINTENDENT OF THE BUILDING. WILLIAM W. MCLEAN.
ASSISTANT. JAMES F. MCCABE.

J. RANDOLPH COOLIDGE, JR.

Temporary Director

J. Randolph Coolidge, Jr., chosen by the Trustees at their Annual Meeting Temporary Director of the Museum, *vice* Dr. Edward Robinson resigned, was appointed to the Board by the Boston Athenæum in 1899. Mr. Coolidge was a member of the Executive Committee of the Museum from April 17, 1902, to the discontinuance of the Committee on January 18th last, and under the By-Laws then adopted is Chairman *ex officio* of the Committee on the Museum in which the general control of Museum affairs is now vested. Mr. Coolidge was a member of the Class of 1883 at Harvard College, taking second-year honors and graduating with distinction. Mr. Coolidge was later a student of architecture at the École des Beaux Arts and has since practised his profession in Boston. He is President of the Boston Society of Architects. On August 22nd last, Mr. Coolidge was chosen a member of the Building Committee of the Museum.

REPORT OF THE PRESIDENT

TO THE TRUSTEES:

Charles A. Cummings, a Trustee since April 15, 1897, a member of the Committee on the Museum since April 21, 1898, a member of the Committee on the School of the Museum since its formation, October 24, 1901, having been a member of the Permanent Committee of the School from May 20, 1887, and its chairman from May, 29, 1896, to October 30, 1901, died August 11, 1905. An architect by training, and distinguished among his fellows for scholarly attainment, Mr. Cummings' devotion to his special study remained but one side of his interest in the fine arts. During a period of development quite exceptional in the history of the Museum, he served with ability and fidelity on its most influential committee, and by his will bequeathed the Museum a generous legacy to promote the appreciation and study of the architectural masterpieces of the world.

On August 12th Dr. Edward Robinson offered to the Trustees his resignation as Director and Curator of Classical Antiquities. On August 28th it was referred to a special committee for consideration and report. The resignation was accepted by the Trustees on December 9th. Dr. Robinson's connection with the Museum dates from October 15, 1885, when he was appointed to the temporary charge of the Department of Classical Archæology. On April 21, 1887, he was appointed curator of that department, and held

the position until and after his election to the Directorship of the Museum on May 27, 1902. Dr. Robinson contributed a section relating to Greco-Roman casts to the catalogue of sculpture and antiquities published by the Trustees in 1887. This was republished with large additions in 1891 as Part III of the Museum Catalogue of Casts, to which Dr. Robinson also contributed Part II, describing casts of Chaldean and Assyrian sculpture. A revised edition of Part III was published in 1896, and another with a supplement in 1900, the latter forming the current catalogue of this portion of the Museum collection of casts. In 1898 a pamphlet by Dr. Robinson describing and explaining experiments made at the Museum in restoring the color of Greek sculpture was published by the Museum. In 1893 Dr. Robinson prepared a catalogue of the Museum collection of Greek, Etruscan, and Roman vases, which is not now current, the collection having since been greatly increased. Dr. Robinson's reports as Curator of Classical Antiquities are the record of a large growth from small beginnings in this department of the Museum, chiefly through the series of purchases which were begun by the Trustees in 1895 and brought to a close in 1904, and made possible mainly through the bequest of Henry L. Pierce and the gifts of Francis Bartlett and of others interested in this department. In April last, Dr. Robinson represented Harvard University and this Museum at the reopening of the enlarged Art Gallery at Aberdeen, Scotland, and on that occasion received from Aberdeen University an honorary doctorate. On December 18th Dr. Robinson was appointed Assistant Director of the Metropolitan Museum in New York City.

The Trustees will recognize their duty to fill the vacancy in the directorship as soon as may be found

consistent with such careful and deliberate action as shall ensure a right choice. In the meantime the business of the Museum will be well and safely conducted.

BY-LAWS

In referring the resignation of Dr. Robinson for consideration to a committee consisting of Messrs. Norton, Eliot, John C. Gray, Sargent, and Endicott, the Trustees requested the Committee to consider also the duties and relations of the officers and Committees of the Museum. In reporting, on December 9th, their recommendation that Dr. Robinson's resignation be accepted, the Committee submitted to the Trustees a draft of proposed amendments to the By-Laws, which was referred to a Committee of Revision for report. On January 12th the latter Committee reported a draft of amendments which was adopted at the quarterly meeting just passed.

They are aimed at giving to the Director a larger share of responsibility as administrative head of the Museum, to the Curators larger powers in respect to the management and development of their respective departments, and to the whole staff a voice advisory in regard to the general welfare of the Museum, thus relieving, in considerable degree, the Trustees, through their committees, of the more detailed supervision of the administration with which they have charged themselves since the foundation of the Museum. A single executive committee, to be called the Committee on the Museum, takes the place of two of the former standing committees, namely, the Executive Committee and the Committee on the Museum. It will retain supervision and control of all matters concerning the administration of the Museum, as well as of all

purchases of works of art and other expenditures of money. Visiting Committees to the various departments of the Museum are provided for.

Such changes seem reasonable in view of the greatly enlarged scope and significance of the Museum's work, and the consequent increase in administrative detail since the adoption of the original By-Laws in 1876.

SPECIAL SUBSCRIPTIONS

The amount of \$15,775 has been subscribed by a number of friends of the Museum as a purchasing fund for objects of Chinese and Japanese art, and to defray expenses incidental to the selection and transportation of the objects. The Museum has been enabled by this welcome aid to continue Mr. Okakura's services up to the present moment, and he has been the means of enriching the collections of Oriental art in the Museum by a number of excellent examples obtained in Japan. Arrangements are in progress to exhibit these acquisitions in a manner worthy of their importance.

At the instance of Mr. Gardiner M. Lane, a similar fund of \$10,000 has been subscribed by a number of friends to defray the expenses of a joint expedition in the interest of Harvard University and of the Museum of Fine Arts, for the purpose of undertaking excavations in Egypt, under the charge of Dr. Reisner (chief of the former Hearst exploration) and of Mr. Lythgoe, Curator of Egyptian Art at the Museum. The Museum has contributed \$1,000 to the expenses of the expedition from the Otis Norcross Fund, together with the services of Mr. Lythgoe without charge to the undertaking. The Committee in control consists of Mr. Gardiner M. Lane, Mr. Francis Bartlett, and Prof. George S. Moore. Information received shows that the

work of the expedition is well begun. The scientific results are to be published in the name of Harvard University; the works of art found are to become the property of the Museum of Fine Arts.

A third subscription, for which the Museum is indebted to its friends, has made possible a six months' study of the contents and methods of the important print collections of Europe by Mr. Emil H. Richter, the Curator of the Print Department. Such opportunities for study in foreign museums can but increase the efficiency of our own.

These instances not only point to a growing interest in the Museum's work, but mark a notable extension of its field of action.

STAFF CHANGES

Mr. Paul Chalfin was relieved of the charge of the Department of Chinese and Japanese Art on September 15, 1905, in order to enter the competition for the Jacob H. Lazarus Scholarship for the Study of Mural Painting in Italy, and was awarded the Scholarship on December 2d. He was appointed Curator *pro tempore*, January 13, 1903, and Curator April 28, 1903. His valuable services to the Museum were not confined to his own department, but were of great benefit in others and in the planning of the new Museum buildings.

Mr. Okakura-Kakuzo, former Director of the Department of Fine Arts of the Imperial Museums at Tokio, and at present a member of the Imperial Archæological Commission of Japan, has been appointed adviser to the Department of Chinese and Japanese Art.

The income of the Susan C. Warren Fund for the care and preservation of paintings has enabled the Trustees to give the Keeper of Paintings the services of an assistant, Mr. Herbert Edgar Thompson, in the valuable work

of improving the condition of the Museum collection, as well as of paintings owned by individuals.

SCHOOL OF THE MUSEUM

At the beginning of the second term, namely, on January 1, 1906, there were enrolled

In the regular course	153
In the Department of Design	68
Total	<u>221</u>

showing a decrease from the year previous, when there were 241 pupils enrolled.

On May 24th Miss Emily D. Norcross resigned her position as Manager of the School. Miss Norcross had been prevented by illness from fulfilling the duties of her position for several months previously. Miss Alice F. Brooks, who had for some years been Miss Norcross's assistant, was appointed Manager on October 18th.

On April 20th Mr. John H. Rich, of Minneapolis, Minnesota, a pupil of the school for three years past, was appointed Paige Scholar.

MUSEUM PUBLICATIONS

Since the last Annual Report two volumes have been added to the series of studies relating to the new building published by authority of the Committee on the Museum and the Building Committee and issued to the Trustees and others interested. The first, issued in January, 1905, entitled "The Museum Commission in Europe" (Communications to the Trustees, III) contained reports of observations upon foreign museums, with tables and illustrations. The second, issued in January, 1906, is the volume shortly to be mentioned, entitled "The Experi-

mental Gallery" (Communications IV). Of the Museum Bulletin 110,300 copies have been issued free, an increase of 10,800 over the number printed last year.

BUILDING COMMITTEE

This Committee, appointed May 27, 1902, made, on January 8, 1906, a unanimous report to the Trustees, accompanied by sketches, in plan, elevation, and perspective, of its building proposals for immediate and future construction, with approximate estimates of cost and precise recommendations as to the course from now on to be pursued. These recommendations being adopted, no reason appears why the building should not be begun during the present year, and finished in ample time for a transfer of the collections before the date on which we must vacate the Copley Square site, namely, June 20, 1909.

The Experimental Gallery, erected in the summer of 1903, and put in commission in November of that year, was removed in November, 1905. Continuous experiments have been conducted during these two years in the lighting of sculpture and painting, under various conditions of the admission of top and side light. The results of the experiments, with other studies relating to light, have been embodied by Mr. W. R. McCornack (in collaboration with others) in the volume already mentioned entitled "The Experimental Gallery," printed by authority of the Building Committee. The scientific and practical conclusions arrived at have been examined and approved by Prof. Charles L. Norton, of the Massachusetts Institute of Technology, who took an active part in the planning of the gallery and in the earlier experiments conducted there.

This experimental work, which has but just been terminated, is the last to reach a conclusion of the various

lines of investigation laid down by the Building Committee in 1902. The results of experience in the present building were early put before the Committee in the form of detailed reports of needs obtained from the Director and from all departments of the Museum. Extracts from the literature of museum construction and administration, together with original contributions from officers of the Museum, form the contents of the first two numbers of the series of "Communications to the Trustees." Observations upon foreign museums are recorded in the third number of the series, which is continued by the volume on lighting just named.

The study has been pursued in association with Messrs. R. Clipston Sturgis and Edmund M. Wheelwright, architects, whose employment began January 15, 1903, and ended May 31, 1905. On May 29, 1905, they presented their final report with plans which were accepted in principle by the Building Committee. Mr. Sturgis' report is now in your hands. Founded upon these plans, modified by suggestions from members of the staff of the Museum, with the assistance of M. Despradelle of the Massachusetts Institute of Technology, a solution of the building problem has now been reached which, while preserving carefully the well-studied requirements for exhibition and administration, the Committee believes should result in a building of beauty and interest.

Under authority of an Act of the Legislature (Chapter 89 of the Acts of 1905) and with the co-operation of the Park Commissioners and of the City of Boston, exchanges of land have been made with the City, and new lines established on the Fenway and on the Huntington entrance to the Fenway, which materially improve the proportions of the Museum lot, its adaptability to building purposes, and the beauty of its relation to the adjoin-

ing public park. The work consequent upon these improvements has been undertaken by the Museum, is being rapidly prosecuted, and should be completed by July 1st next.

PURCHASES IN 1905

In the course of the year the Museum has spent the sum of \$16,414.70 in the purchase of objects for the collections as follows:

Classical Art	\$1,049.41
Paintings	1,153.80
Egyptian Art	1,200.00
Chinese and Japanese Art	12,573.85
Prints and Drawings	281.30
Miscellaneous	156.34
Total	<u>\$16,414.70</u>

The money expended was drawn as follows:

From unrestricted funds	\$90.27
From general funds	1,009.41
From the income of funds restricted to the purchase of works of art	4,673.67
From the special fund for the purchase of objects of Chinese and Japanese Art	<u>10,641.35</u>
Total	<u>\$16,414.70</u>

The President's report of last year details the large expenditure from unrestricted funds made in recent years. While such expenditure was justified by the exceptional nature of the opportunities presented and an assured confidence in the support of the Museum through benefactions, the Trustees fully realize that the limit of safety has been reached and that unrestricted funds must not be further reduced. Rigid economy must under present conditions be their policy, as, in fact, it has been during the two preceding years.

BENEFACTIONS

The receipts by way of gift and bequest were as follows:

Mary Frances Littlehale Bequest . . .	\$1,000.00
Sarah Wyman Whitman residuary estate	125,000.00
Special Subscription for Chinese and Japanese Art	<u>15,775.00</u>
Total	\$141,775.00

CURRENT EXPENSES AND RECEIPTS

The total running expenses during 1905 (exclusive of purchases of books and their binding, under the Library appropriation) amounted to \$75,022.09 divided as follows:

Salaries (10 officials)	\$21,592.93	
Wages of employees (48 men and women) .	36,186.54	
Other expenses:		
Bulletin	\$1,358.47	
Printing and advertising	1,098.65	
Heating and lighting	2,877.73	
Postage and stationery	1,927.99	
Storage	786.00	
Insurance	670.01	
Fixtures and furniture	1,416.47	
Telephone (including installation of internal system)	767.81	
Legal expenses	262.60	
Fittings and repair of works of art .	959.79	
Transportation of works of art . .	653.83	
Photography	835.00	
Repairs to building	802.69	
Miscellaneous	<u>2,825.58</u>	<u>17,242.62</u>
Total		\$75,022.09

For statement of detailed current expenses according to Departments, see page 26.

The following table is a comparison of expenses and receipts with those of the previous year :

	1905	1904
Current expenses	\$75,022.09	\$80,534.80
Purchases of books and their binding under the Library Appropriation	2,134.26	1,500.06
	<u>\$77,156.35</u>	<u>\$82,034.86</u>

The current receipts during the same period, applicable to current expenses, were :

	1905	1904
Admissions to Museum	\$4,883.75	\$5,279.75
Sale of Catalogues	579.30	511.16
Income applicable to essential needs	992.40	875.04
Unrestricted income	35,617.40	40,859.45
Annual subscriptions	14,280.00	13,355.00
From the income of the Susan Cor- nelia Warren Fund for the care and preservation of pictures . .	310.00	
Miscellaneous		206.96
Total	<u>\$56,662.85</u>	<u>\$61,087.36</u>
Deficiency	\$20,493.50	\$20,947.50

In comparison with 1904, the receipts are less by \$4,424.51. The annual subscriptions show a gain of \$925 over the preceding year, the other receipts remaining substantially unchanged, except the item of income from unrestricted funds, which is a decrease of \$5,242.05, owing mainly to the large payments from such funds made for works of art toward the close of the year 1904.

The expenses are less by \$5,512.71. The net deficiency is therefore less by \$454, amounting to \$20,493.50 in 1905, as against \$20,947.50 in 1904.

PUBLIC SERVICE

If the Museum is to discharge effectively the work it has undertaken on behalf of the public, it must act in a way to secure their attendance and co-operation to a greater extent than in the past. The path seems to lie in the direction of increasing the attractiveness of its galleries, in providing greater assistance in the appreciation of its exhibits, and perhaps in the more liberal treatment of the public in the matter of free days. The development of the educational powers of the Museum, and the co-ordination of effort between the various institutions interested in this end, seem also to be tasks calling for immediate attention.

That a cordial response from the public awaits effort in these directions is shown by each of the moves already made. There can be no doubt that to give in such ways is to receive back an hundred-fold. An insistent demand for the extension of such work is making itself felt and should be met. Definite plans for such promotion of the Museum's usefulness and influence exist, and should receive early consideration.

SAMUEL D. WARREN.

Boston, January 18, 1906.

ANNUAL STATEMENT OF RECEIPTS AND EXPENDITURES

Dr. MUSEUM OF FINE ARTS in account with CHARLES LOWELL, *Treasurer* *Cr.*

WORKS OF ART PURCHASED:		BALANCE CASH LAST ACCOUNT			
From General Funds		\$1,009.41		\$29,243.22	
Income James Fund		2,302.80			
Income Cheney Fund		56.34			
Income Hayden Fund		1,039.53		\$15,103.38	
Income Norcross Fund		1,200.00		992.40	
Income Lawrence Fund		75.00		35,617.40	
Donations and Legacies		40.00		20,167.59	
				2,000.72	
From Principal of Funds:				828.38	
Martha Ann Edwards Fund		\$11.00			
Isaac Sweetser Fund		39.27		43.88	
Current Expenses:				74,753.75	
Salaries		\$21,592.93		4,883.75	
Wages of employees		36,186.54		579.30	
Other Current Expenses		17,242.62		14,280.00	
(See pp. 18 and 26.)					
Library:					
Books and Binding				822.50	
Building Account Fenway Land:					
Architects		\$7,823.44		4,424.30	
Mr. D. Despradelle		1,000.00			
B. F. Smith & Bro.		337.92			
French & Hubbard		500.00			
Carried forward				\$128,986.82	
Income from Trust Investments:					
(a) Applicable to Purchase and Care of Pictures					
(b) Applicable to Essential Needs					
(c) Unrestricted					
(d) Fenway Land					
(e) J. W. Paige Fund					
(f) Interest on Bonds and Notes					
(g) Added to Fund of Susan Cornelia Warren of \$10,000					
Admissions to Museum					
Sales of Catalogues					
Annual Subscriptions					
Fund for Addition to Museum:					
Interest on Bonds N. Y. Central & Hudson River R. R.					
Income from Robert C. Billings Fund for Museum School:					
Interest on Bonds and Note					
Funds:					
From Executors, Will Mary Frances Littlehale				\$1,000.00	
Executors, Will Sarah W. Whitman				50,000.00	
Carried forward					

TREASURER'S STATEMENT

[illegible]

WORKS OF ART

Works of Art purchased from General Funds	83,406.38	Income Museum School	
Works of Art purchased from Income Restricted Funds	76,640.71	Income Invested	\$10,000.00
Works of Art purchased with Principal of Funds, Schedule 1	\$305,733.69	Income Uninvested	5,572.71
Schedule 4	950,161.47	Income Restricted to Certain Uses, See Schedule 5	
Furniture and Fixtures	1,255,895.16	Income from Restricted Funds, Spent for Works of Art	
Profit and Loss	75,335.25	Donations and Legacies	
Cash, including Assistant Director's Balance	118,974.03	Profit and Loss Trust Investments	
	17,588.57	Bills Payable,	
		Special Fund for Collecting Objects of Chinese and Japanese Art	
			5,183.65
			<u>\$5,712,725.09</u>

BOSTON, February 8, 1906.

WILLIAM ENDICOTT, Esq., } Committee appointed to audit the Annual Accounts of the Treasurer, Museum of Fine Arts, Boston, Mass.:
 NATHANIEL THAYER, Esq. }

Gentlemen, — In accordance with your instructions we have made a thorough examination of the books, accounts, vouchers, etc., of the Treasurer of the Museum of Fine Arts, Boston, Mass., for the period beginning January 1, 1905, and ending January 1, 1906, and we certify that the Trial Balance herewith submitted is correct in accordance with recorded facts.

Very respectfully,

EASTERN AUDIT COMPANY, by C. R. ROCKWELL,
Manager.

We, the undersigned, certify that we have employed the Eastern Audit Company to audit the accounts of the Treasurer for the year 1905, and that the above is the report of that Company.

We also certify that we have seen evidence of all the property called for thereby.

WILLIAM ENDICOTT.
 NATHANIEL THAYER.

DETAILED STATEMENT OF CURRENT EXPENSES FOR 1905

	1st quarter.	2nd quarter.	3rd quarter.	4th quarter.	Total.	Officials' Salaries.	Total 1905.	Total 1904.
ADMINISTRATION	\$4,012.94	\$4,242.80	\$3,319.52	\$2,918.59	\$14,493.85	\$10,600.00	\$25,093.85	\$24,888.15
BUILDING AND GROUNDS	6,405.62	5,864.74	5,120.51	5,288.05	22,678.92		22,678.92	26,831.19
PRINT DEPARTMENT	258.09	212.89	197.42	196.62	865.02	1,500.00	2,365.02	3,341.37
DEPT. CLASSICAL ART	286.86	496.30	262.64	226.11	1,271.91	1,200.00	2,471.91	2,480.12
DEPT. CHINESE AND JAPANESE ART	1,002.60	797.02	730.75	977.87	3,508.24	2,176.27	5,684.51	6,492.27
JAPANESE POTTERY	49.79	38.05		35.00	122.84	1,000.00	1,122.84	1,308.50
DEPT. EGYPTIAN ART	405.92	476.85	245.86	167.36	1,295.99	2,000.00	3,295.99	2,101.57
PAINTINGS	369.88	513.93	743.03	742.33	2,369.17	1,500.00	3,869.17	2,571.41
WESTERN ART (other than paintings) including TEXTILES	453.40	611.60	670.83	794.39	2,530.22		2,530.22	1,384.54
REPRODUCTIONS and charges for the collections generally	273.01	371.94	299.65	93.03	1,037.63		1,037.63	4,543.61
LIBRARY (administration)	967.49	848.38	772.39	872.54	3,460.80	1,116.66	4,577.46	4,031.24
STORES								114.83
TREASURER'S OFFICE						500.00	500.00	500.00
	\$14,485.60	\$14,474.50	\$12,362.60	\$12,311.89	\$53,634.59	\$21,592.93	\$75,227.52	\$80,534.80
Add Treasurer's sundries					121.69		121.69	
Less miscellaneous earnings					\$53,756.28		\$75,349.21	
					327.12		327.12	
Totals					\$53,429.16	\$21,592.93	\$75,022.09	\$80,534.80

TREASURER'S STATEMENT

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SCHEDULE A

Special Fund for Addition to Museum

\$25,000	New York Central & Hudson River R. R.	
	3½'s (L. S. Col.)	\$24,324.25
	Cash	285.57
		<hr/>
		\$24,609.82

SCHEDULE B

Bonds :

\$50,000	Penn. R. R. Steel Rolling Stock Tr. 3½'s,	
	1907	49,332.00
50,000	Terminal R. R. Association of St. Louis	
	4's, 1953	50,000.00
38,000	Illinois Steel Non-Con. 5's, 1913 . .	34,882.36
20,000	Chesapeake & Ohio R. R. 1st Con. 5's,	
	1939	22,875.75
75,000	Union Pacific R. R. 1st 4's, 1947 . .	68,903.00
6,000	Burlington & Missouri River R. R. Non-	
	Ex. 6's, 1918	6,000.00
25,000	Chicago Junction Ry. & Union Stockyards	
	Gold 5's, 1915	24,566.25
14,000	Chicago, Burlington & Quincy R. R. 4's,	
	1921	12,537.50
35,000	Kansas City & Memphis Ry. & Bridge	
	1st Gold 5's, 1929	35,000.00
30,000	Baltimore & Ohio R. R. 4's, 1948 . .	30,000.00
50,000	Baltimore & Ohio R. R. 4's, 1941, Ref.	49,125.00
50,000	Oregon Short Line Ry. Ref. 4's . . .	49,050.00
5,000	Northern Pacific & Gt. Northern 4's, 1921	5,000.00
59,000	Northern Pacific & Gt. Northern 4's, 1921	41,721.75
50,000	Buffalo & Southwestern R. R. 6's, July,	
	1908	54,000.00
200,000	American Telephone & Telegraph Gold	
	5's, May, 1907	200,736.11
25,000	Lake Shore & Michigan So. 4's, 1928 .	25,000.00
25,000	Atlantic Mutual Ins. Co. Scrip . . .	26,727.50
		<hr/>
		\$78,457.22

SCHEDULE C

Stocks :

661 Shares	New York Central & Hudson River R. R.	\$79,097.32
175	“ Chicago Junction Ry. Union & Stock Yds.	
	Pfd.	21,204.73
150	“ Merchants National Bank	23,679.75
21	“ Boston Ground Rent Trust	20,900.00
100	“ Morris & Essex R. R.	7,647.00
33	“ Pittsburg, Fort Wayne & Chicago R. R. .	5,016.00
340	“ American Telephone & Telegraph Co. .	39,162.50
50	“ Boston & Albany R. R.	10,750.00
100	“ New England Telephone & Telegraph Co.	10,966.04
101	“ State Street Exchange	11,514.25
10	“ Chicago, Milwaukee & St. Paul R. R. Com.	1,000.00
100	“ Chicago, Milwaukee & St. Paul R. R. Pfd.	14,156.25
90	“ Pullman Co.	10,200.00
53	“ New York, New Haven & Hartford R. R.	8,819.09

\$264,112.93

SCHEDULE D

Notes :

Merrimack Mfg. Co., due Mar. 13, 1906, 4% End.	\$50,000.00
Merrimack Mfg. Co., due Mar. 20, 1906, 4% End.	25,000.00
Merrimack Mfg. Co., due June 1, 1906, 4% End.	100,000.00
York Mfg. Co., due May 23, 1906, 4% End. . .	50,000.00
York Mfg. Co., due June 16, 1906, 4% End. . .	25,000.00
Whittenton Mfg. Co., due June 23, 1906, 4% End.	50,000.00

Mortgages :

	\$300,000.00
Max Barnett, New York, 4½%	\$40,000.00
Joseph Weeks, 4½%	80,000.00
	<hr/>
	\$120,000.00

SCHEDULE E

Special Investments held for R. C. Billings Fund for Museum School

Bonds :

\$25,000	American Tel. & Tel. Co. 4's, 1929 .	\$25,406.25
25,000	Baltimore & Ohio R. R. 3½'s, 1925 .	22,468.75
31,000	Northern Pacific & Gt. Northern 4's, 1921	30,517.50
20,000	Western Union Tel. Co. 4½'s, 1950 .	21,550.00
	Cash	57.50
		<hr/>
		\$100,000.00 .

SCHEDULE F

Special Investment Income Billings Fund

\$10,000	Note Cocheco Mfg. Co. 4%, due June 26, 1906	\$10,000.00
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The foregoing property represents the invested balance of the following funds :

SCHEDULE I

Principal and Income Restricted to Certain Uses

<i>Amount of Principal received.</i>		<i>Collections.</i>	<i>Investments.</i>
	Sylvanus A. Denio Fund.		
\$50,000.00	Established in 1895 . . .	\$50,000.00-	
	Principal and Income restricted to the purchase of Modern Paintings.		
	William Wilkins Warren Fund.		
50,000.00	Established in 1895 . . .	48,858.46	\$1,141.54
	Principal and Income restricted to the purchase of Modern Paintings.		
	Francis Bartlett Fund.		
100,000.00	Established in 1900 . . .	100,000.00	
	Principal and Income restricted to the purchase of Original Objects for the Department of Classical Antiquities.		
	Special Subscription for the purchase of Classical Antiquities.		
50,000.00	Established in 1901 . . .	50,000.00	
	Joseph Beale Glover Fund.		
5,000.00	Established in 1902 . . .		5,000.00
	Principal and Income restricted to the purchase of a Picture or Pictures by a Living Artist or Artists.		
<hr/> \$255,000.00	Carried forward . . .	<hr/> \$248,858.46	<hr/> \$6,141.54

<i>Amount of Principal received.</i>		<i>Collections.</i>	<i>Investments.</i>
\$255,000.00	Brought forward . . .	\$248,858.46	\$6,141.54
	Susan Cornelia Warren Fund.		
60,000.00	Established in 1903 . . .	56,875.23	3,124.77
	Principal and Income restricted to the purchase of Pictures.		
	Charles H. Hayden Fund.		
100,000.00	Established in 1904 . . .		100,000.00
	Principal and Income restricted to the purchase of Pictures by American Artists.		
<hr/> \$415,000.00		<hr/> \$305,733.69	<hr/> \$109,266.31

SCHEDULE 2

Income Restricted to Certain Uses

<i>Amount of Principal received.</i>		<i>Investments.</i>
	Mrs. Julia Bradford Huntington James Fund.	
\$163,654.21	Established in 1899	\$163,654.21
	Income restricted to the purchase of Works of Art and kindred purposes.	
	Otis Norcross Fund.	
6,500.00	Established in 1885	6,500.00
	Income restricted to the purchase of Works of Art.	
	John Lowell Gardner Fund.	
20,000.00	Established in 1881	20,000.00
	Income restricted to the Essential Needs of the Museum.	
	Abbott Lawrence Fund.	
10,000.00	Established in 1894	10,000.00
	Income restricted to the purchase of Pictures.	
	Benj. Pierce Cheney Fund.	
5,000.00	Established in 1880	5,000.00
	Income restricted to the purchase of Works of Art.	
<hr/> \$205,154.21	Carried forward	<hr/> \$205,154.21

TREASURER'S STATEMENT

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<i>Amount of Principal received.</i>		<i>Investments.</i>
\$205,154.21	Brought forward	\$205,154.21
	J. W. Paige Fund.	
40,321.34	Established in 1899	40,321.34
	Income restricted to Scholarships in Painting for two years in Europe.	
	Susan Cornelia Warren Fund.	
11,000.00	Established in 1902	11,000.00
	Income restricted to the care of Pictures.	
<hr/> \$256,475.55		<hr/> \$256,475.55

SCHEDULE 3

<i>Amount of Principal received.</i>		<i>Investments.</i>
	<i>Income Unrestricted</i>	
	Henry Lillie Pierce Fund.	
\$50,000.00	Established in 1898	\$50,000.00
	George B. Hyde Fund.	
93,000.00	Established in 1895	93,000.00
	Samuel Elwell Sawyer Fund.	
2,076.77	Established in 1895	2,076.77
	Ann White Vose Fund.	
60,500.00	Established in 1896	60,500.00
	Ann White Dickinson Fund.	
40,000.00	Established in 1900	40,000.00
	Richard Perkins Fund.	
50,000.00	Established in 1894	50,000.00
	"R. W." Fund.	
5,000.00	Established in 1895	5,000.00
	Everett Fund.	
7,500.00	Established in 1875	7,500.00
	Caroline S. Guild Fund.	
9,955.92	Established in 1899	9,955.92
	Roger Wolcott Fund.	
5,000.00	Established in 1901	5,000.00
	Lucius Clapp Fund.	
5,000.00	Established in 1901	5,000.00
<hr/> \$328,032.69		<hr/> \$328,032.69

SCHEDULE 4

Principal and Income Unrestricted.

<i>Amount of Principal received.</i>		<i>Collections.</i>	<i>Investments.</i>
	Arthur Rotch Fund.		
\$25,000	Established in 1895 . . .	\$22,217.67	2,782.33
	Henry Lillie Pierce Residuary Fund.		
798,000	Established in 1898 . . .	615,220.65	182,779.35
	Isaac Sweetser Fund.		
47,000	Established in 1894 . . .	44,851.25	2,148.75
	Moses Kimball Fund.		
5,000	Established in 1896 . . .	4,495.02	504.98
	Harvey Drury Parker Fund.		
100,000	Established in 1898 . . .	54,995.60	45,004.40
	Sarah Greene Timmins Fund.		
5,000	Established in 1890 . . .	5,000.00	
	Martha Ann Edwards Fund.		
49,000	Established in 1893 . . .	27,511.00	21,489.00
	Catharine Page Perkins Fund.		
102,000	Established in 1894 . . .	102,000.00	
	Benj. Pierce Cheney Fund (Bequest).		
5,000	Established in 1899 . . .	5,000.00	
	Nathaniel Cushing Nash Fund.		
10,000	Established in 1880 . . .		10,000.00
	Cornelia Van Rensselaer Thayer Fund.		
10,000	Established in 1897 . . .		10,000.00
	Turner Sargent Fund.		
5,000	Established in 1899 . . .	5,000.00	
	Robert Charles Billings Fund.		
100,000	Established in 1901 . . .		100,000.00
	Daniel Sharp Ford Fund.		
6,000	Established in 1900 . . .		6,000.00
	Lucy Ellis Fund.		
10,000	Established in 1900 . . .		10,000.00
	Sarah W. Whitman Fund.		
125,000	Established in 1905 . . .	41,222.01	83,777.99
	Henry Purkitt Kidder Fund.		
10,000	Established in 1894 . . .		10,000.00
<u>\$1,412,000</u>	Carried forward . . .	<u>\$927,513.20</u>	<u>\$484,486.80</u>

TREASURER'S * STATEMENT

33

<i>Amount of Principal received.</i>		<i>Collections.</i>	<i>Investments.</i>
\$1,412,000	Brought forward	\$927,513.20	\$484,486.80
	Rebecca Austin Goddard Fund.		
1,000	Established in 1901		1,000.00
	Edward Ingersoll Browne Fund.		
10,000	Established in 1902	7,250.00	2,750.00
	James H. Danforth Fund.		
14,400	Established in 1903		14,400.00
	George W. Wales Fund.		
30,000	Established in 1903		30,000.00
	Emily Esther Sears Fund.		
25,000	Established in 1903	15,398.27	9,601.73
<hr/> \$1,492,400		<hr/> \$950,161.47	<hr/> \$542,238.53

SCHEDULE 5

Accumulated Income Restricted to Certain Uses.

Mrs. J. B. H. James Fund.	
Purchase of Works of Art	\$14,521.02
Benj. Pierce Cheney Fund.	
Purchase of Works of Art	651.36
Susan Cornelia Warren Fund.	
Purchase and care of Pictures	469.48
Joseph Beale Glover Fund.	
Purchase of Pictures	726.16
William Wilkins Warren Fund.	
Purchase of Modern Paintings	255.59
Otis Norcross Fund.	
Purchase of Works of Art	169.93
James William Paige Fund.	
Scholarships	2,476.08
Abbott Lawrence Fund.	
Purchase of Pictures	1,397.84
Charles H. Hayden Fund.	
Purchase of Pictures	13,680.92
Mrs. Susan Cornelia Warren Fund.	
Purchase of Pictures	168.12
	<hr/> \$34,516.50

REPORT OF THE SECRETARY OF THE MUSEUM

TO THE TRUSTEES OF THE MUSEUM:

Gentlemen, — At a meeting of the Committee on the Museum, January 4, 1906, it was voted that the Secretary of the Museum be requested to prepare the report customarily submitted by the Director upon the collections and the work of the Museum during the year.

THE STAFF OF THE MUSEUM

Miss Jenny Brooks, who, since October, 1900, had been in charge of the Textile Collections of the Museum, resigned her appointment in the month of July. Miss Sarita G. Flint has been appointed her successor. Miss Helen F. Pettes, who, from November, 1899, until July, 1905, had been in charge of the photograph collection of the Museum, has been succeeded by Miss Frances E. Turner. Both Miss Flint and Miss Turner are former pupils of the School of the Museum. In the Department of Chinese and Japanese Art, Mr. Okakura continued his investigations into the Oriental collections of the Museum until his departure for Japan in the month of March. Since Mr. Okakura's return in the month of October, he has acted as adviser to the department. In June Miss Kiyo Makino, Japanese secretary to the department, left the service of the Museum to return to Japan.

Mr. Emil H. Richter, the Curator of the Print Department, was granted leave from the Museum from April to October, and spent this time abroad in the pursuit of his studies.

Mr. A. M. Lythgoe, Curator of the Department of Egyptian Art, was granted leave of absence in the month of July, and is at

present in Egypt in connection with the Harvard University-Boston Museum of Fine Arts Expedition.

ACQUISITIONS AND LOANS OF THE YEAR

The most important acquisitions of the year by way of purchase were made for the Department of Chinese and Japanese Art by Mr. Okakura during his absence in Japan in the course of the summer. These objects have arrived at the Museum, and will be on exhibition in a specially fitted room from February 1st. For the same department a few pieces of lacquer and two exceptional vessels of bronze were obtained at the Waggaman Sale in New York in the month of January. Some prints were obtained by Mr. Richter for the Print Department during his visit to Europe, and a small ivory figure of Christ of exceptional quality both in conception and execution from a crucifix of Spanish workmanship was purchased here for the collection of Western art.

By way of gift the Museum has received various objects which are mentioned in the departmental reports. Among them should be signalled for special notice a gift of a Greek bronze mirror case with a relief representing the Kalydonian boar hunt, from Mr. Edward W. Forbes, as well as an unfinished portrait by the late Alfred Q. Collins and an oil painting by Charles H. Woodbury from subscribers,—the first through Mrs. Charles A. Platt and J. Alden Weir, the second through Miss Martha Silsbee. The Imperial Museums of Japan have presented a valuable series of photographs of national treasures.

Among the loans of the year mention should be made of the deposit in the Museum of pieces of early American silver belonging to a communion service dating for the most part before 1800, which have been placed here by the New South Church Society. Besides the loans which are reported in connection with the picture galleries, the Museum has received temporarily some pieces of work by Rodin and some exceptional examples of armor and weapons, owing to the generous interest of an anonymous friend.

CHINESE AND JAPANESE DEPARTMENT

Mr. Okakura finished cataloguing the paintings and sculpture preserved in the department early in the year. In the January Bulletin he gave a brief résumé of the contents of the collection of paintings, to which he ascribed a pre-eminent place among the Oriental collections of the world.

During the spring Mr. Chalfin classified and rearranged the print collection according to artists. The work of Messrs. Rokkaku and Okabe has continued throughout the year, and the catalogue of the metal and lacquer collections is approaching completion. Some improvements have been made in the storage of objects.

During the year 317 persons have visited the department to see prints and paintings and to consult the Chinese and Japanese Library. Every Tuesday during October and November Miss Weir, Supervisor of Drawing in the Brookline Schools, gave a lecture in the office of the department to Brookline teachers on line, color, and composition as exemplified in the collection of Japanese color prints. These prints are much in demand by both teachers and students as specimens of color schemes and of Japanese subjects. The books in the department are frequently called for as specimens of textile or leather design.

In March an exhibition of screens and kakemono of the Toyotomi and Tokugawa periods (1600-1868) was held in the Japanese Corridor, and in September an exhibition of character portraits of Japanese actors by the artist Shunsho. In December an exhibition of prints by the artist Hiroshige was held in the Library.

At the invitation of the department a number of ladies have consented to aid in its work by making bags and covers for those objects in the lacquer and metal collections which are without this protection. The first meeting of a series planned for the purpose was held at the Museum on December 18th, and the members of the department desire to acknowledge the intelligent and skilful assistance given by the participants.

During the year Dr. Ross has loaned to the department 21 sword guards, 152 Hiroshige prints, and a Masanobu roll; Miss Nathurst 7 sword guards, and Mrs. David P. Kimball several pieces of Chinese porcelain.

Dr. Bigelow has presented to the department two bound series of sheets containing plans and interior drawings of the Horyuji temple, together with a descriptive text of the same.

The accessions to the department by purchase have been as follows :

AT THE WAGGAMAN SALE.

3 incense lacquer boxes.

A tea box.

A writing box.

A paper box and tray.

A lacquer box.

A koro (Chinese).

An incense pot.

BOUGHT IN JAPAN BY MR. OKAKURA.

Daiitoku-miowo with pedestal, Fujiwara period.

Amida with pedestal and halo, Fujiwara period.

Amida (standing) with halo, Ashikaga period.

Amida (standing) with halo, Kamakura period.

Kwannon (standing) with halo, Ashikaga period.

Jizo with pedestal, Inscription 1511 A. D.

Fudo, Fujiwara.

Bishamon, Early Fujiwara.

Jizo with pedestal and halo, Early Kamakura.

Jikokuten, Early Fujiwara.

Kwannon and Seishi (a pair), Ashikaga.

Amida (standing) with pedestal and halo, bronze statuette of the eighth century.

4 No masks.

4 Buddhist pictures (kakemono).

Kakemono (flower and bird).

Kakemono (cat).

Collection of Kakemono (7) containing a famous Baen and a famous Josetsu.

The report of the Keeper of Japanese Pottery is printed below.

DEPARTMENT OF PAINTINGS

The Museum has acquired only two works in the course of the year by way of purchase. A small painting by John S. Sargent, measuring $31\frac{1}{2}'' \times 26\frac{1}{2}''$, representing a painter at work in his bedroom, was purchased from the Hayden Fund, the first painting to be acquired under the terms of this bequest. A small drawing by J. F. Millet was also acquired from the Abbott Lawrence Fund.

Among the gifts, beside those already mentioned, a characteristic portrait by the late Alfred Q. Collins and a sea piece by Charles H. Woodbury presented by subscribers, the Museum is indebted to Mr. Robert Walcott for the "Study of a Girl's Head" by Burne-Jones and a water-color sketch of "Night" by Simeon Solomon.

In addition to single remarkable paintings such as the Millet painting of "The Sheep-Shearer," which was lent for some months by Mr. Richard M. Saltonstall, and the early Italian "Legend of the Virgin," ascribed to Pinturicchio, lent anonymously, a series of groups of pictures have been put at the disposal of Mr. Potter, the Keeper of Paintings, by Mrs. J. M. Sears, Dr. H. C. Angell, Mrs. David P. Kimball, Mr. Eben D. Jordan, and Mr. Theodore M. Davis. It has thus been possible for the Museum to show such exceptional works as "The Sibyl" by Rembrandt, "Princess Maria Louisa of Spain" by Goya, "Mrs. Billington" by Romney, "The Shipwreck" by Turner, "The Street Singer" by Manet, and notable landscapes by Harpignies, Corot, and Courbet. In addition, works of Sargent, Mancini, Thayer, Fromentin, Dagnan-Bouveret, Whistler, Shannon, Gérôme, Baudin, Stevens, and Brush have been lent, to mention only some of the many works made available in this manner.

In addition to borrowing, the Museum has lent its two Whistler paintings to the Whistler exhibitions at London and Paris, the "Mother and Child" by George de Forest Brush to

the Lewis and Clark Exhibition, and Winslow Homer's "All's Well" and "The Halt of the Wise Men" by John La Farge to the Albright Gallery at Buffalo. Paintings of less importance have been deposited at the Civic Service House, Tyler Street School, and the Holy Ghost Hospital for Incurables at Cambridge.

There has been a rearrangement of four of the picture galleries. A small exhibition of drawings was arranged in the Second and Third Print Rooms, one being devoted to Italian works, the other to pieces by later French artists, while at the end of the year a small number of drawings by William Morris Hunt were brought together at a time when a more important exhibition of this artist's work was being held at the Town Hall at Milton. Two cases containing illuminations have recently been placed in the Sixth Picture Gallery, which is devoted to works of early masters. The paintings and miniatures harmonize well together.

The appointment of Mr. Herbert E. Thompson to aid Mr. Potter in the care of paintings and their frames will, it is hoped, ensure continuous attention to this important matter in future.

In connection with the collection of paintings reference should be made to the controversy regarding the authorship of the portrait of Philip IV, which was purchased in 1904 from the Sarah Wyman Whitman Fund. It will be remembered that its attribution to Velazquez was widely contested. Since the opinions obtained by the Museum upon this question have already been published in the June and August numbers of the Bulletin, it is enough here to recall the favorable testimony, based upon a study of the canvas itself, received from Professor Carl Justi, of Bonn University, Mr. Roger E. Fry, of London, and Mr. Francis Lathrop, of New York, — men of acknowledged supremacy as judges of painting, Professor Justi being the foremost living authority upon Velazquez.

COLLECTIONS OF WESTERN ART AND MISCELLANEOUS

The Museum has been fortunate in receiving some small sculptures by Rodin on loan from Miss Louisa Hooper and an anonymous owner, and some tapestries from Mr. Arthur Astor Carey. But chiefly it is beholden to the owner of the loan collection of swords and other military gear, for the most part of the fifteenth and sixteenth centuries, including a remarkable saddle and a collection of powder flasks of horn, which have been temporarily exhibited in the Lawrence Room. In conjunction with the armor belonging to the same collector which was shown last year, a valuable opportunity of enjoying and studying the art of the Gothic armorer has been hereby afforded to visitors to the collections.

WORK IN THE MUSEUM

The so-called Coin Room, which has been devoted to objects of the precious metals, has been dismantled to be rearranged with the recent acquisitions of the Chinese and Japanese Department, as many as possible of the exhibits thereby displaced being distributed in other parts of the Museum. Before this change was made, Mr. J. H. Buck, of New York, had been employed to give his opinion about the silver displayed in the room.

A room formerly devoted to casts of Assyrian and Egyptian sculpture has been made over for the reception of objects of Egyptian art. The munificent gifts of Mr. Theodore M. Davis, together with the acquisitions made by Mr. Lythgoe in Egypt, rendered this appropriation of space necessary.

The office for the sale of tickets and catalogues has been refitted and made more commodious. Lockers have been installed for the porters in the packing room, and the windows of the picture storeroom have been bricked up as a safeguard against fire. The boilers have been removed from the boiler room under the main entrance and the space fitted up for the caster, the area

occupied by him in the packing room being much in demand for shop work of other kinds.

By partitioning off the end of the corridor giving access to the Library, space has been secured for about three thousand additional books, the stack accommodations being now sufficient for the convenient disposition of the Library during the occupancy of the present building.

USE OF THE MUSEUM BY THE PUBLIC AND STUDENTS

The series of lectures to teachers which was inaugurated a year since has been continued. Mr. B. H. Hill has lectured on Classical Art, Mr. William Rankin on the Sculpture and Painting of the Renaissance, and Miss Alicia M. Keyes on the Painting of the Netherlands in the Seventeenth Century, illustrating their subjects, so far as possible, from the possessions of the Museum.

The number of admissions to the Museum during the past two years has been as follows:

	1905	1904
Paid admissions	19,535	21,119
Admissions on free days (Saturday and Sunday ; public holidays included in 1905)	176,533	173,188
Free admissions on other days (annual subscribers and their friends, students, etc.)	53,171	53,928
Total number of admissions for each year	249,239	248,235

The average number of visitors on each day has been:

	1905	1904
On Sundays (1 to 5 P. M.)	2,175	2,239
On Saturdays (9 A. M. to 5 P. M.) .	1,032	1,113
On public holidays (Washington's Birthday, Patriots' Day, Memorial Day, Labor Day)	1,904	
Paying visitors on other days	77	82
Free visitors on other days	210	208

TICKETS ISSUED TO INSTRUCTORS, STUDENTS, ETC.

(AVAILABLE FOR THE ENTIRE ACADEMIC YEAR)

	1905	1904	1903
Harvard University	242	260	356
Boston University	85	85	62
Radcliffe College	18	54	43
Simmons College	52	27	
Wellesley College	185	109	
Other Colleges	52	27	9
Mass. Institute of Technology	135	121	136
Mass. Normal Art School . .	140	136	199
Other State Normal Schools .	115	18	
Eric Pape's School	139	91	51
Miss Sacker's School	30	27	
Boston Latin School	174		
Mrs. Stannard's School . . .	54		
Secondary Schools (public and private)	158	325	227
Miscellaneous	17	86	
Total	<u>1,596</u>	<u>1,366</u>	<u>1,083</u>

In addition to the above, tickets, mostly for educational purposes, have been distributed as follows :

	1905	1904
Season tickets issued to class teachers in the public schools, each admitting a teacher with a number of pupils, usually six	834	1,025
Season tickets issued to instructors without pupils	711	718
Season tickets issued to teachers in public schools transferable, at their discretion, among their students	686	
Season tickets issued to artists	292	256
Special tickets, season and single	665	604
Tickets admitting a teacher with an unlim- ited number of pupils on single occasions only	<u>73</u>	<u>39</u>
Total	<u>3,261</u>	<u>2,642</u>

BENJAMIN IVES GILMAN.

REPORT

OF THE CURATOR OF THE PRINT DEPARTMENT

TO THE TRUSTEES OF THE MUSEUM :

Gentlemen, — I have the honor to submit to you the nineteenth annual report of the Print Department.

During the year 149 accessions have been received in the department, of which 99 are gifts and 50 purchases.

Among the donations the most important are: 39 prints, relating mainly to the Dutch War of Independence, from Mr. J. H. Clark; 7 etchings and dry-points by Mrs. Edith Loring Getchell, presented by the engraver; 2 portraits — one a head of Abraham Lincoln — by Frederick T. Stuart, a gift of the engraver; the portrait of Dom Prosper Guéranger by Gaillard, from Francis Bullard; an engraving after Allston's *Witch of Endor*, from Mrs. W. J. Schofield.

A complete enumeration of gifts to the department, which include a number of fine book-plates, will be found in the list of donations, on page 65 of this volume.

The prints purchased comprise, among the woodcuts, a fine impression of the *Trinity* and the *Arms of Nürnberg* by Dürer; a full-length portrait of Melanchthon by Lucas Cranach; title-pages and printers' marks by Hans and Ambrosius Holbein; chiaroscuro woodcuts by Andreani, Ugo da Carpi, Goltzius, Lesueur, and others. Among the engravings I would mention *St. Sebastian* by Gaillard, and *Father Pététot* by Henriquel-Dupont; the *Captain of Folly* by Theodor de Bry; the *Arms with the Eagle* by Hans Sebald Beham, and a few other early German prints; a portrait of Count Culenborch by Willem J. Delff; *Christ and the Woman of Samaria* by Rembrandt (R 71!), an etching by Ludwig Richter. Other prints might yet be spoken

of, but those mentioned will show the wide range of purchases and point out the varied needs of the collection. All but one of these prints were purchased by me in Europe.

Early in the year the Museum's collection of original drawings was deposited in this department, and various series of reproductions of drawings by the old masters were transferred from the Museum Library to this department.

EXHIBITIONS

The exhibition of Early Engraving in America, which was opened December 12, last year, was closed February 6. It was followed, February 11, by an exhibition of French Lithography, which remained open until May 15. While this exhibition was on the walls, the death of Adolph Menzel made it desirable, in view of his commanding position in modern German art, to hold a memorial exhibition in the Third Print Room. The room was used for that purpose from February 15 till March 10. A Rembrandt exhibition, as outlined in the last report, was prepared for the summer; but only the First Print Room proved available for that purpose, as it was decided to use the Second and Third rooms for an exhibition of drawings. The Third Print Room is now to be used exclusively for the exhibition of paintings and drawings by American artists. An exhibition planned for February is to consist of scenes from the Passion of Christ as interpreted by early masters of various countries.

WORK ON THE COLLECTION

The first months of the year were fully taken up with work on the exhibitions above mentioned.

In my absence in Europe, for the purpose of study, from March 28 to October 4, Miss Marie Lehr was left in charge of the department. During the year the original drawings deposited in this department were mounted, and a new mode of numbering the volumes of the departmental library was introduced.

I take pleasure in acknowledging the voluntary aid of Miss Grace I. Gay in the Print Department. Since November 20, when she began her work, the catalogue has progressed rapidly.

A catalogue of *subjects* of the prints contained in the Museum collection, and of *artists* who designed these prints, is urgently and immediately needed. In order to bring these two catalogues to completion as speedily as possible, the laborious engravers' catalogue has been abandoned for the present. From the progress made during the past weeks, it seems reasonably safe to say that, with the force at present in the department, the two catalogues in question will be completed within three years.

EMIL H. RICHTER,
Curator of the Print Department.

8

REPORT OF THE ASSISTANT CURATOR OF CLASSICAL ANTIQUITIES

TO THE TRUSTEES OF THE MUSEUM :

Gentlemen, — I have the honor to present the twentieth annual report of the Department of Classical Art.

In accordance with the policy announced in the Report of the President for 1904 (*Twenty-ninth Annual Report*, p. 18), there has been during the past year no purchase of original works of art for this department. The collection of Greek bronzes has, however, received one important addition in the gift by Mr. Edward W. Forbes of an exceptionally beautiful and interesting mirror, which is described below with the few other accessions of the year.

Apart from the regular routine of the department and its share in work for the Museum Bulletin and in the study of plans proposed for the new building, attention has been given chiefly to a systematic revision and co-ordination of the records. These are themselves adequate, but difficult of access, being scattered in upwards of fifty registers, in files of notes, photographs, and correspondence, and in Annual Reports, with few cross-references and no general index whereby the information possessed concerning an object could be immediately found or the object itself readily located. A beginning has been made of meeting the needs here indicated — needs that became imperative only after much of the detail of departmental work was committed to men not personally familiar with the whole collection. The number of cross-references in the records has been increased until they are nearing a system ; the file of photographs has been completely indexed ; excerpts have been made from correspondence of the Curator (both official and semi-private) and arranged in easily accessible order ;

an inventory of the objects in the department has been prepared, and with its full index constitutes a complete location list, which has proved already very valuable. The completion of this work upon the records should, so far as possible, take precedence over all other tasks for the immediate future — the time being peculiarly opportune, while the growth of the collection is temporarily suspended and before preparation for removal to the new building has begun.

The department has been given more opportunities than during the previous year for small services to students and other visitors. Such opportunities are still, nevertheless, too rare, and it should be a concern of the future to multiply them.

As during the last academic year, the Assistant Curator again holds an instructorship in the History of Greek Sculpture at Wellesley College, and is giving a brief course of general lectures on Greek Art at the Museum for Simmons College.

The acquisitions of the year are the following:

1. A GREEK BOX-MIRROR of bronze with a relief representing a scene from the Kalydonian boar hunt. The boar charges to the left at Meleager, who, drawing back, brandished a spear (inserted, now lost) in his right hand; in his extended left hand he holds a sword in its scabbard. His *chlamys* sweeps out in many folds from his shoulder; the *petasos* he wore lies at his feet. At the right, partly concealed by the body of the boar, Ankaïos — the figure is presumably to be so identified by his weapon¹ — swings a double axe with both hands over his shoulder. The handle of the axe, which was inserted, the hero's right hand and forearm and part of his head have been lost; but by great good fortune the delicately modelled face is preserved; the nude body stands out in brilliant relief against the background formed by the folds of his *chlamys* of heavy stuff. He wears also laced hunting boots; his cap — a *pilos* — has fallen to the ground. The relief is to be dated well towards the beginning of the fourth century, perhaps even earlier. The composition is spirited, the modelling vigorous, and the rendering of the finer details delicate to a degree. The group here shown is clearly derived from the same original (a painting) as the central group in the roughly contemporary Attic vase from Bengazi (published in the *Annali dell' Istituto*, 1868, pl. LM; Roscher's *Lexikon*,

¹ Compare Roscher's *Lexikon der Mythologie*, p. 2614.

p. 2615), though the hero at the left is there armed with a club and is probably Theseus rather than Meleager.

Holes drilled along the lower edge and one punched near the top of the relief are clearly inconsistent with its use as an *emblema*. Both its shape and size, also, show that it was not designed for its present circular ground. The drilled holes indicate that it was originally to be attached to leather or cloth — perhaps to decorate one of the shoulder straps of the cuirass of an officer's parade armor. The punched hole, made doubtless for suspension of the relief, points to a stage in its history intermediate between the original use and that to which we now see it put. The mirror itself is of a type that may be late enough to be entirely consistent with such a history for its *emblema*. The mirror is well preserved; the cover, which is very thin, is broken along the edge somewhat, and the hinge is missing. The patina is a pale green, with gray and purple incrustation in places. Diameter, 0.15 m. Gift of MR. EDWARD W. FORBES.

2-4. Facsimiles on canvas of FREScoes in the TOMBA GOLINI at Orvieto. Dennis, *Cities and Cemeteries of Etruria*, II, pp. 52-61. Purchased.

5. Restoration in plaster of the Akroterion from an Attic Grave Steel received in 1904. (*Twenty-ninth Annual Report*, p. 55, No. 4.) Made under the direction of Mr. Francis H. Bacon. Purchased.

There has been received also as a loan from Mr. Edward W. Forbes a BRONZE STATUETTE OF ZEUS, nude, striding to right with his eagle on his extended left hand; the right, which presumably brandished a thunderbolt, has been lost. Published: *Annual of the British School at Athens*, III, pp. 149-152, pl. X, 1.

On December 9th occurred the first important change of personnel in the history of the department in the retirement of Dr. Edward Robinson, its Curator for nineteen years. Without attempting an account of Mr. Robinson's services to the department, I may be permitted here to make acknowledgment of my own very considerable indebtedness to him for facilitating in every way whatever work has been undertaken by me, for placing absolutely at my disposal his large private archæological library, and for adjusting the affairs of the department in such a manner as to give the Assistant Curator the utmost liberty of action consistent with the general responsibility of the Curator.

B. H. HILL.

REPORT OF THE KEEPER OF JAPANESE POTTERY

TO THE TRUSTEES OF THE MUSEUM :

Gentlemen, — I have the honor to submit the following brief report on the collection of Japanese pottery.

The work during the year has been of the usual character. A number of collections as well as individual objects have been submitted to me for identification ; in one instance a dozen pieces being sent from Lebanon, Kentucky. Individuals as well as classes have visited the Japanese Corridor, and the pottery collection has been shown and explained to them by informal talks. The varied tastes of the visitors have been illustrated by the interesting fact that each one has been struck by the beauty of different objects. In general, however, artists have admired those objects which the Japanese *connoisseur* most admires, and these are objects which depart most widely from those which our people most admire.

The illustrated card catalogue for the collection has been completed. The objects not installed in the exhibition cases are being classified according to provinces and potters.

Only one object has been added to the collection during the year. This was a rare bowl from Agano, Buzen, purchased from the Marquand sale and presented by Charles L. Freer, of Detroit. Japanese pottery made in accordance with the tastes and traditions of the people rarely comes into the market, and only when some private collection is sold at public auction does opportunity occur to add new pieces to the collection.

Mr. Hiromichi Shugio, who is familiar with the collection and the published catalogue, returned to Japan several years ago, and during his stay there made special efforts to secure information

about doubtful objects, and other matters connected with the catalogue. The memoranda he collected have enabled me to make a few *errata et corrigenda* which have been recorded in the catalogue. These should be published on suitable sheets, and sent to those who have purchased the catalogue. The Hon. Henry Marsham, of England, has also sent me interesting information that he gathered in Japan.

I would urge the necessity before it is too late of securing typical examples of Japanese porcelain, particularly the products of certain Hizen kilns.

EDWARD S. MORSE.

REPORT OF THE CURATOR OF THE EGYPTIAN DEPARTMENT

TO THE TRUSTEES OF THE MUSEUM:

Gentlemen,—I beg to submit the following report on the Department of Egyptian Art.

Attention was called in my last report to the work, then in progress, of clearing the room previously given up to casts of Egyptian and Assyrian sculptures, for the purpose of placing on exhibition the original material received by gift and acquired by purchase during the years 1902-1904. That work was completed and the objects installed last spring, and on the walls of the room have been placed a series of photographic enlargements, in illustration, principally, of the work of Mr. Theodore M. Davis in the Valley of the Kings at Thebes, to whose generosity the most important material in the new room is due.

Although Mr. Davis's gifts in previous years had included the greater part of the objects which had fallen to his share from the excavation of the tombs of Thothmes IV and Queen Hatshepsut, including the inscribed sandstone sarcophagus of Thothmes I, announced in my report of a year ago, he has again in the present year shown his continued interest in the development of our collection by the gift of a representative selection of "foundation deposits" from the tomb of Hatshepsut, consisting of inscribed alabaster models of vases and of copper and wooden models of tools and implements. In addition he has given a series of objects from his own collection illustrating various periods of Egyptian sculpture, and including the upper half of a group of two limestone statuettes, with their inscribed base,—of the finest work of the Early New Empire, probably nineteenth dynasty.

Mrs. Emma B. Andrews, of Newport, has given to the department four examples of Coptic embroidery and a collection of specimens of glass inlay of the Early New Empire.

From the Egypt Exploration Fund has been received a donation of antiquities from excavations carried on by representatives of the Fund during 1904-1905, — by Professor Petrie at Sinai and by Professor Naville at Dêr-el-Bahari. In addition, the London Committee of the Fund has this year also assigned to our Museum a gold statuette, found by Petrie in 1903-1904 in the temple at Ehnasya, representing the ram-headed god Hershef of Herakleopolis, now Ehnasya. The statuette is of miniature size (in height ca. 6 c. m.), but in its modelling and fineness of line shows the most consummate skill. It bears on its base a dedicatory inscription dated in the reign of Nefer-Ka-Ra of the twenty-third dynasty, a ruler of Egypt under the Ethiopian Piankhi I, and who was previously known only from a reference to him on the great Napata stele, now in the Cairo Museum. The statuette, therefore, stands as a unique example of its kind and of a period which has left but few remains on any side.

As a loan to the Museum from Mr. Theodore M. Davis, there have been placed on exhibition, since my departure for Egypt, three wooden ushabti figures from the tomb of Ua and Tua, the father and mother of Queen Tii of the eighteenth dynasty, which he discovered in the Valley of the Kings during the winter of 1904-1905. With the exception of these three figures and the boxes for holding them, the contents of this tomb are now exhibited in a room prepared for their reception in the Cairo Museum. Not only in their number and in the condition of their preservation, but in the beauty of their modelling and exquisiteness of detail, the contents of this tomb have thrown a new light on the art of Egypt in this greatest period of its existence. From these three figures, now loaned by Mr. Davis, one may well judge of the other material from the tomb and the unique character of its contents.

The year just ended, the only full year which I have been able to spend in the Museum since the department was created three

years ago, has given me a chance to test the practicability of using our Egyptian collection as a groundwork for courses at Harvard. At the request of the President, Mr. Warren, I outlined to him, in a report dated April 25 last, the extent to which the collection was being used as a means of illustration for my courses there, and I then expressed the opinion that from the lectures which had been given both in the exhibition rooms of the department and also in my own room, where the material under consideration could be examined and discussed at close hand, the training which the members of the courses had received in this way, even in a single year, I considered had fitted them to understand and judge intelligently any similar collection in American or foreign museums which they might visit. This was my main object and effort in the work of those particular courses, and, in my opinion, it was owing entirely to the practical use made of our Egyptian collection in that way that this object was attained.

In September last I left America to undertake a plan of work here in Egypt, for the Museum and Harvard University jointly, which, from the time of my appointment to the Museum, I had hoped would prove possible as a means of developing our Egyptian collection on a sound basis, — by the acquisition of material resulting from systematic work of excavation, where every object had been closely recorded and would in consequence have a determined value and place in the development of the collection.

Soon after my return from Egypt a year ago this plan was presented to the Committee on the Museum for their approval, and early in March last it was made possible through the interest and help of Mr. Gardiner M. Lane. To his efforts primarily, and to those also whose interest he gained for the plan, was due the fact that support for the work was assured and was so announced to the Committee on the Museum and to the Corporation of the University in early May. The contributors to the work were Mr. Henry L. Higginson, Mr. Gardiner M. Lane, Mrs. J. Montgomery Sears, Miss Ellen Mason, Mr. Jacob H. Schiff, Mr. James Loeb, Mr. T. Jefferson Coolidge, Jr., Mr. A. Lawrence Lowell, Mr. Francis Bartlett, Mr. Arthur Estabrook, Mr. Samuel

D. Warren, Mr. William Amory Gardner, and the Museum itself.

The plan for the work gave to the University the record and the publication of the results, while the sculpture and the other works of art which the work should produce were to be given to the Egyptian collection of the Museum. In the following month of June it proved possible to effect a combination by which the expedition took over the organization and the concessions of the Hearst Egyptian expedition, with Dr. G. A. Reisner as Director and myself as Field-Director of the new plan of work. A committee consisting of Mr. Lane, representing the subscribers, Prof. G. F. Moore representing the University, and Dr. Edward Robinson representing the Museum, was appointed to supervise the work. Mr. Francis Bartlett has now been appointed to fill the vacancy on this Committee caused by the resignation of Dr. Robinson, and detailed reports are being made to the Committee as the work progresses.

Work was begun, on November 1st, on the most important concession acquired from the Hearst expedition, in the pyramid-field of Gizeh. The point at which the work is now proceeding is on the northern end of the plateau, in a line due west from the northwest angle of the Great Pyramid and about 150 metres from it. That part of the field is covered by the great cemetery of mastaba tombs laid out in a uniform plan in the fourth dynasty, under Khufu, the builder of the Great Pyramid. The tombs, which are separated by streets running north and south as well as east and west, stretch out row upon row in regular order. In the succeeding dynasties of the Old Empire advantage was taken of the streets between the tombs of this original plan to place in them smaller tombs of the same type; but since that time the cemetery has been practically unused. The work of clearing the tombs of the drift sand and deposit with which they were covered has already yielded most satisfactory results in the portion of the field on which the work has been concentrated, and the importance of making as complete a photographic record as possible has been emphasized at every point in the progress of

the work. Additional facts and material have been gained for the history of the development of the "mastaba" tomb, and their publication should establish the value of the results on that side. The statue-chambers of the tombs already uncovered have produced a series of portrait statues, both single statues and groups, of which the Museum will ultimately receive its share in the division with the Egyptian government. These will place our collection on a new footing in its representation of Old Empire sculpture in the round. In addition the work has yielded a number of inscribed offering-stelæ or "false-doors," and two tombs have proved to contain offering chambers with walls sculptured in low relief, — in the case of one chamber its color beautifully preserved.

The work of excavation will be continued until March 1st, and I am confident that the final results of the year will prove it to have been a strong one in the systematic development of our collection.

ALBERT M. LYTHGOE.

PYRAMIDS OF GIZEH, February 1, 1906.

REPORT OF THE ASSISTANT IN CHARGE OF TEXTILES

TO THE TRUSTEES OF THE MUSEUM:

Gentlemen,— I have the honor to submit the following report on the Collection of Textiles for the year just ended.

The accessions during the year were 83 in number, 15 being gifts and 68 purchases.

By gift have been received: From Dr. Denman W. Ross, three fragments of Persian rugs. Two of these, of the fifteenth century, are remarkable on account of their color, design and workmanship. The larger of the two has a conventionalized flower design; on the smaller one is the head of an animal with branching horns, also parts of the heads of two other animals, one unmistakably that of an elephant. The third piece is of the sixteenth century.

From the same source have been received a piece of brocade of the eighteenth century, possibly French, and a piece of Persian velvet, also a sash of fibre from the Caroline Islands.

From Miss C. L. W. French, a large Brussels tapestry of the seventeenth century,—a beautiful example of the work of that city and period. On the selvedge can be seen the mark of the Brussels factory and the initials of the maker. The main field consists of a pergola formed by eight columns entwined with grapevines. Between these columns are vases of flowers. In the middle of the foreground a woman is seated, while another woman at the right holds a dog by a leash. In the distance is a mountainous landscape with vineyards, a bridge and birds. As this tapestry was much in need of repair, it is being mended in the Textile Room, in the basement, and is a source of much interest to those who visit the room.

From Mrs. William Oxnard Moseley, a strip of Valenciennes lace of the early eighteenth century.

From Mrs. Walter H. Cowing, a deep flounce of run net, an infant's dress embroidered with laid work into which à jours of net are set, and three infants' embroidered caps. These five pieces are the work of Mrs. Cowing's mother, Mrs. Charles Sever, and were made between the years 1830 and 1834.

From Miss I. Batchelder, a skirt of embroidered India muslin of the early nineteenth century.

From the Estate of Charles Greeley Loring, a fragment of a band of Coptic tapestry weaving, showing Byzantine influence. On a dull red ground is the figure, in greens and browns, of Christ in the attitude of benediction.

The purchases consist entirely of fragments of Coptic weaving, from graves at Akhmîn, Egypt, and were bought from the Sears Fund, in 1904, by Mr. Albert M. Lythgoe. These fragments vary in size; the largest piece of linen, into which a pattern of bands and disks is woven in purple wool, measures $8\frac{1}{2} \times 6\frac{1}{3}$ feet, while the smallest pieces are about 2 inches in diameter. The larger part of these are borders, medallions and squares used in the decoration of garments. The woof in these pieces is of linen; the warp, in the design, of wool, otherwise of linen. With the exception of two cases where the design is embroidered, it is woven, as in tapestry, in purple alone, or in many colors.

The loans received during the year number 11, and are as follows: From Mrs. Henry S. Hall, 2 virgin's robes of Spanish brocade; from Mr. Frank Gair Macomber, 1 Ghiordes prayer-rug of the fifteenth century; from the Rev. J. G. Robinson, 1 woman's prayer-rug; from Mrs. T. O. Richardson, 3 pieces of cross-stitch embroidery representing the "Flight into Egypt," the "Flagellation," and the "Crucifixion"; from Mr. Arthur Astor Carey, 4 Brussels tapestries.

There have been no important changes in the exhibition in the Textile Gallery.

The work done on the collection has been the registering and

mounting of new specimens and the mending of tapestries. A shelf list of the collection has been started also.

In addition to the assistant in charge of the collection, Mr. Emile Bernat, an expert tapestry mender has been employed. The Flemish tapestry representing Moses crossing the Red Sea has been cleaned and repaired; the "Triumph of Peace," Brussels, eighteenth century, and the Verdure, purchased in 1904 from the James Fund, have been mended also. In addition to this Mr. Bernat has brushed the tapestries, rugs and woollen pieces belonging to the collection, has made velvet curtains to replace the cashmere ones in the exhibition cases, and linen curtains to cover three of the large tapestries, and has mended more than half of the Brussels tapestry given to the Museum by Miss French.

In order to insure greater safety to the collection from damage by moths or other pests, carbon bisulphid has been substituted for camphor and moth balls. While not injuring the most delicate fabric or tarnishing metals, carbon bisulphid kills both the eggs and the insects and renders the textiles unpleasant to the latter, so that they avoid them.

A piece of Spanish brocade sent, during the summer, to the Musée des Arts Décoratifs in Paris, in order to obtain expert judgment, was reported upon favorably and an account of it published in the Bulletin for December, 1905.

During the school year the part of the Textile Collection kept in the storeroom, as well as that in the gallery, is used constantly by students of design, teachers, lacemakers, embroiderers, dyers and weavers, also by members of the various arts and crafts societies in New England. During the summer months, besides the pupils in the summer schools, strangers from many parts of the world visit it.

SARITA G. FLINT,
Assistant in Charge.

REPORT OF THE LIBRARIAN

TO THE TRUSTEES OF THE MUSEUM OF FINE ARTS :

Gentlemen,—I have the honor to submit the following report on the Library.

COLLECTION OF BOOKS

ACCESSIONS

	Vols.	Titles.	Pamphlets.
Donations	90	80	536
Purchases	172	119	9
Volumes added by binding . .	36	33	—
Total	298	232	545

The more important gifts of the year were a collection of twenty-one volumes received by bequest from Ednah D. Cheney, and nine volumes presented by Lucy D. Tuckerman in memory of her father, S. Salisbury Tuckerman. Dr. Denman W. Ross gave the Library a valuable work on oriental carpets by Vincent J. Robinson.

The new rules regulating the purchase of books, in accordance with which the librarian is authorized to expend a portion of the quarterly appropriation at his discretion for books desired by the curators, has enabled the Library to supply needed material more expeditiously than in the past. Among the more important purchases of the year may be mentioned :—

Cairo. Musée des Antiquités Égyptiennes. Catalogue. Lpz. & Cairo, 1903-04. Vols. 11-13.

Tajima, Schiichi. Masterpieces selected from the Kôrin school. Tokyo, 1903-04. Vols. 1-2.

Ricketts, C. S. The Prado and its masterpieces. Lond. 1903.

Muther, Richard. The history of modern painting. Lond. 1895-96. 3 vols.

Montelius, Oscar. *La civilisation primitive en Italie*. Ber. 1904. Part 2.

Vitry, Paul, & Brière, Gaston. *Documents de sculpture française du moyen âge*. Par. 1904.

Pauly-Wissowa. *Real-encyclopädie der classischen altertumswissenschaft*. Stut. 1844-1901. Vols. 1-4.

Richter, Jean Paul. *Golden age of classic Christian art*. Lond. 1904.

Bryan, Michael. *Dictionary of painters and engravers*. N. Y. 1903-05. 5 vols.

Curtius, Ernst, & others. *Olympia*. Ber. 1890-97. 5 vols. of text, 4 vols. of plates, 1 vol. of maps and plans.

Brinkley, Francis. *Japan [and China; their] history, arts, and literature*. Bost. [1901]. 12 vols.

The Athenæum, Le Musée, and Museumskunde have been added to our periodical subscription list; we have resumed our subscription to the *International Studio* and *Die Kunst*, and have purchased the volumes issued during the years that we did not subscribe. We have also purchased vols. 1-9 of the *Bulletin de correspondance Hellénique*, and vols. 1-10 of the *Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung*. We now have complete files of all the archæological journals for which we subscribe except the *Ephemeris archaiologike*, our file of which begins with the volume for 1886.

ATTENDANCE

	Week days.	Sundays.	Total.
Students	1,966		1,966
Readers	1,460	627	2,087
Visitors	1,222	918	2,140
Total	4,648	1,545	6,193

The total attendance during the four months from June 1st to October 1st was 764, slightly less than one-eighth of the total attendance for the year.

Under the heading "students," we designate those pupils of the Museum School of Drawing and Painting and of other art schools who use the Library in connection with their class work; "readers" are individuals making independent investigations.

April 6th it was voted to restrict the Sunday use of the Library to "readers and those having a serious purpose," and from July 1st to October 1st the Library was closed on Sundays.

WORK ON THE COLLECTION

The early part of the year was devoted to completing the rearrangement and cataloguing of the pamphlets. Many gaps in our files were filled and much material to which access had previously been difficult was made available. This work on the pamphlets included attention to several odd lots which had been given in previous years and which, owing to lack of space, had never even been examined. The library of the Egyptian department was then put in order. This consists chiefly of books and pamphlets bequeathed by Gen. Charles G. Loring, but no work had previously been done on them; although the bound volumes were in the Curator's office, the rest of the material was stored in the Library. Many of the unbound volumes were bound and the collection was arranged according to the new classification which is now being applied to the whole library. For a library of the size and character of ours the accession book seems the best form of record; and the registry of the entire library in this form was begun in September and is progressing rapidly. In November the reclassification of the books, which it is hoped will be final, and their recataloguing, was begun. The following is the record of cataloguing for the year.

Books and pamphlets catalogued	4,732
Titles represented	2,511
Periodical articles, etc., catalogued	890
Total number of author cards	3,401
Subject cards	3,959
Reference cards	662
Total number of cards added to main catalogue . . .	8,022
Cards made for department catalogues	730
Total number of cards added to all catalogues . . .	8,752
Number of A. L. A. printed cards used	634
Number of cards made in the Library	8,118

In August the partition across the corridor was moved to give additional stack room which was much needed; according to the present outlook the Library now has sufficient space for books until it moves to the new building.

The following exhibitions of photographs and plates have been held in the reading room during the year :

French primitives.
 Arms and armor.
 Work of Jean François Millet.
 Doors and windows from churches in southern Italy.
 Works of contemporary French painters.
 Works of Claude Monet.
 Reproductions of drawings in the Albertina collection, Vienna.
 Greek grave reliefs.
 Persian carpets.
 French abbeys.
 Greek and Roman portrait heads.
 Raphael's Disputa and other Vatican frescoes.
 Sculpture from Pergamon in the Berlin Museum.
 Streets and canals of Venice.
 English cathedrals.
 Reproductions of drawings in the Berlin Museum.
 Works of Benedetto da Majano.
 Japanese prints.

COLLECTION OF PHOTOGRAPHS

ACCESSIONS

Donations	1,020
Purchases	137
Photographs transferred from the Assistant Director's room	24
Total	1,181

Dr. Edward Robinson has presented to the collection 591 photographs of Greek and Roman sculpture, 43 photographs of Italian architecture and views, 34 photographs and 25 plates of the ceiling of the palace at Jever. From Rev. Austin S. Garver

we have received 127 photographs of Italian mosaics, painting, and sculpture; from Nathaniel T. Kidder, 116 photographs of Italian painting and sculpture, and from Durand-Ruel, 46 photographs of paintings by Claude Monet. Other donations are listed at the end of the report.

Dr. Robinson's gift, in connection with last year's purchase of the 1,800 photographs of antique sculpture edited by Paul Arndt, gives desirable strength to the classical side of our collection. Renaissance sculpture is well represented by the collection edited by Bode, which contains 1,029 plates. We now need to acquire photographs of modern work. This year the more important purchases have been 33 photographs of sculpture from Pergamon, now in the Pergamon Museum, Berlin, and 17 photographs of paintings by Claude Monet.

WORK ON THE COLLECTION

During the year 3,975 photographs have been registered, 1,011 have been catalogued, 206 have been removed from old mounts and prepared for remounting, and 2,621 have been mounted on 1,816 mounts.¹ The relatively small number of photographs catalogued is the result of the fact that work on the subject catalogue was not finished till October. This catalogue is proving very useful, and in connection with its preparation the existing catalogue was simplified and condensed.

Four new cases have been added, and all the photographs rearranged. The large number of drawings which was formerly stored with the photographs has been transferred to the Department of Prints, and the collection has been otherwise relieved of irrelevant material.

At the end of June, Miss Pettes, who had had charge of the collection since 1899, resigned, and since then Miss Turner has worked alone. It is hoped that during the coming year the collection can be carefully examined, poor prints eliminated, gaps

¹ The mounting of photographs is not done in the Museum.

filled, and the collection classified; but there is still a considerable amount of cataloguing to be done before this important and extensive task is undertaken.

ATTENDANCE

Students	142
Teachers	140
Visitors	<u>257</u>
Total	539

In connection with lectures 921 photographs have been used.

A. M. CARTER.

DONATIONS FOR 1905

All gifts of works of art or books are received by the Museum on an understanding that they are to be at the absolute disposal of the Trustees. — Vote of the Trustees, April 25, 1872.

ANDREWS, MRS. EMMA B.

Four pieces of Coptic embroidery and some fragments of glass.

ANONYMOUS.

A drawing by il Cavaliere d'Arpino.

BATCHELDER, MISS I.

Piece of embroidered India muslin.

BERNHEIM, HENRY C.

One bookplate.

BREWER, REV. W. A.

Reprint of the bookplate of John Tyler.

BUCK, JOHN H.

One bookplate.

BULLARD, FRANCIS.

Engraving by Gaillard, Portrait of Dom Prosper Guéranger.

CLARK, J. H.

Forty prints by Picart, Decker, and Luyken, illustrating the Spanish Wars in the Netherlands.

CLIFFORD, WILLIAM.

Three bookplates of the Library of the Metropolitan Museum.

COOLIDGE, HAROLD J.

A large carved and gilded frame.

COWING, MRS. WALTER H.

An infant's dress, three caps, and a lace flounce.

DAVIS, THEODORE M.

Sixteen objects of Egyptian antiquity :

Alabaster head-rest. Early New Empire.

Alabaster cup, in form of open lotus flower. Early New Empire.

Black-glazed vase, with twisted handles and decorative heads in relief. Græco-Roman.

Squatting statuette, of wood. Early New Empire.

The upper half of a group of two painted limestone statuettes (male and female) with the inscribed base on which they stood.

Of the finest workmanship of the Eighteenth dynasty.

Group of three Osiris figures, of steatite, of the late New Empire.

Semicircular base, with lower portions of figures standing on crocodiles. Elaborate inscription on base. Late New Empire.

Seated figure of the lioness-headed goddess Sekhmet, of pale green glazed porcelain. Eighteenth to Twentieth dynasties.

Ushabti figure of limestone. Nineteenth to Twentieth dynasties.

Standing figure of a queen, bronze, with double crown of Upper and Lower Egypt.

Standing figure of a queen, bronze, crowned with a row of uræus serpents. Early New Empire.

Painted wooden Cynocephalous case, in mummified form. Late New Empire.

Small limestone stele, with seated figure before table of offerings. Eighteenth dynasty.

Fragment limestone relief. Eighteenth dynasty.

Limestone mould for various forms of amulets. Ptolemaic period.

Painted wooden stele, representing the deceased in presence of various gods. Ptolemaic period.

Fourteen objects from the foundation deposit of Queen Hatshepsut.

DES ROBERT, EDMOND.

Ten bookplates.

EMICH, KARL, GRAF ZU LEININGEN-WESTERBURG.

Two bookplates.

FORBES, EDWARD W.

Greek bronze mirror with a relief on the cover representing the Kalydonian Boar Hunt.

FREER, CHARLES L.

To the Morse collection, a bowl, Agano, Buzen.

FRENCH, MISS C. L. W.

A Brussels Tapestry.

FRIDENBERG, R.

Two engraved portraits of Lord Byron.

FRIEDMANN, ARTHUR.

One bookplate.

GETCHELL, MRS. EDITH LORING.

Seven dry points and etchings by the donor.

GOLDING, JOHN N.

A photogravure, "The Sky-scrappers of New York."

HALE, MISS ELLEN DAY, AND MISS ADELAIDE E. WADSWORTH (representing subscribers).

An oil painting, by W. M. Hunt, "Twin Lambs," and four charcoal sketches.

HART, CHARLES HENRY.

Two leaflets on early American engravers.

KOCH, KARL.

Ten bookplates.

LINDER, MRS. GEORGE.

An antique wrought-iron lock and key.

LITTLEHALE, BEQUEST OF MARY FRANCES.

Two oil paintings by William Page — portraits of Sargent Smith Littlehale and Mary Parker (Dow) Littlehale.

MARSHALL, JOHN.

Cast of the face of the Petworth Aphrodite.

MOSELEY, MRS. W. O.

A piece of Valenciennes lace, eighteenth century.

OKAKURA-KAKUZO.

Six sets of Chinese books in 46 volumes; nine sets of Japanese books in 20 volumes.

PLATT, CHARLES A., AND J. ALDEN WEIR (for the subscribers).

Portrait of Thomas B. Clarke (unfinished), by Alfred Q. Collins.

ROSS, DENMAN W.

Three fragments of Persian rugs and four pieces of velvet, brocade, etc.

SCHOFIELD, MRS. W. J.

Engraving by C. E. Wagstaff and J. Andrews after "The Witch of Endor" by Allston.

SILSBEE, MISS MARTHA (for the subscribers).

"Off the Florida Coast," by Charles H. Woodbury.

STRASSER, PHILIPP.

One bookplate.

STUART, FREDERICK T.

An etching of Abraham Lincoln and an engraving of an unknown man.

SUBSCRIBERS.

"Twin Lambs" and four charcoal sketches, by W. M. Hunt.

"Off the Florida Coast," by Charles H. Woodbury.

Portrait of Thomas B. Clarke (unfinished), by Alfred Q. Collins.

TANENBAUM, I. SON & Co.

Photogravure of a painting by Jules Breton.

TURNER, WILLIAM Y. A.

Three bookplates.

WADSWORTH, MISS ADELAIDE E. AND MISS ELLEN DAY HALE (representing subscribers).

An oil painting by W. M. Hunt, "Twin Lambs," and four charcoal sketches.

WALCOTT, ROBERT.

Study of a female head by Sir Edward Burne-Jones ; and "Night," a water color by Simeon Solomon.

WARREN, REV. WILLIAM F.

One bookplate.

WEIR, J. ALDEN AND CHARLES A. PLATT (for the subscribers).

Portrait of Thomas B. Clarke (unfinished), by Alfred Q. Collins.

WEITTENHILLER, MORIZ VON.

Eight bookplates.

WINN, H. J.

Confederate \$100 bill.

DONATIONS TO THE LIBRARY

	Vols.	Pam.	Photos.
American Academy in Rome		1	
American Art Association of Paris		3	
American Art Galleries, N. Y.	1	6	
Andrews, William L.	1		9
Appleton, William Sumner	3	11	
Art Association of Montreal		3	
Art Club of Philadelphia		5	
Art Students' League of Buffalo		2	
Baltimore. Peabody Institute		2	
Bénédite, Léonce		1	
Benson, Frank Sherman	1		
Berlin. Kgl. Museen		1	
Bigelow, William Sturgis	3		
Boston Art Club		11	
Boston Athenæum		1	
Boston Camera Club		1	
Boston. Museum of Fine Arts. School .		5	
Boston Public Library		13	
Bostonian Society		1	
Braumüller, Wilhelm	1		
Bristol, Eng. Art Gallery and Museum of Antiquities		1	
Brooklyn Institute of Arts and Sciences . .		6	
Brown, Glenn	1		
Brush and Pencil		1	
Buffalo, N. Y. Albright Art Gallery . .		6	
Buffalo Fine Arts Academy		2	
Canessa, C. and E.		1	
Ceylon Government Commission	1		1
Chase, William M.			
Cheney, Mrs. Ednah Dow	21		

	Vols.	Pam.	Photos.
Chicago. Art Institute of Chicago . . .		7	
Chicago. Field Columbian Museum . .		6	
Chicago. John Crerar Library . . .		1	
Chicago. Municipal Art League . . .		1	
Chicago. Newberry Library . . .		1	
Christie, Manson, & Woods . . .		7	
Cincinnati Museum Association . . .		2	
Clark University, Worcester, Mass. . .		2	
Collector and Art Critic . . .		1	
Cologne. Kunstgewerbe Museum . . .		1	
Conley, George H. . . .		16	
Connecticut Historical Society . . .		1	7
Coolidge, Baldwin . . .			
Copley Society of Boston . . .	1	4	
Cornell University . . .		1	
Crefeld, Austria. Kunstgewerbeschule .		4	
Cunningham, Henry Winchester . . .	1		
Dencken, Friedrich . . .		1	
Detroit Museum of Art . . .		7	
Dodd, Mead & Co. . . .		1	15
Dorr, George Bucknam . . .			
Dresden. Kgl. Sammlungen . . .		1	
Drexel Institute, Philadelphia . . .		10	
Dürer Society, London . . .		1	46
Durand-Ruel & Sons . . .		1	
Edinburgh. Museum of Science and Art .		2	
Edinburgh. Royal Scottish Museum . .		1	
Egypt Exploration Fund . . .		3	1
Emerson, Edward W. . . .			
Emmons, Arthur B. . . .	1		
Fairmount Park Art Association . . .		5	
Féral, Jules . . .		1	
Fielding, Mantle . . .		2	
Fitchburg. Public Library . . .		3	
Forbes, Edward Waldo . . .			1
Fry, Roger E. . . .	1		
Gardner, Mrs. John L. . . .		1	

	Vols.	Pam.	Photos.
Garver, Austin S.			127
Gilman, Benjamin Ives	1		
Glasgow. Museums and Art Galleries .		5	
Godard, George S.	2		
Green, Samuel Abbott		1	
Hague, The. Museum Mesdag	1		
Hague, The. K. Kabinet van Schilderijen		1	
Hammond, George Warren	1	6	
Harris, William T.	2		
Harvard University	1	3	
Harvard University. Peabody Museum .		11	
Helbing, Hugo	1		
Hirsch, Jacob		1	
Honolulu. Bernice Pauahi Bishop Museum		1	
Hunterian Coin Catalogue Fund, Trustees of	1		
Indianapolis. John Herron Art Institute .		1	
International Society of Sculptors, Painters			
and Gravers, London		1	
Jordan, Eben D.		1	
Kansas, University of		1	
Keramic Studio Publishing Co.		1	
Keyes, Miss Alicia M.			1
Kidder, Nathaniel T.			116
Kunz, George Frederick		1	
Lacoste, J.		3	
Leisching, Julius		2	
Leonard, & Co.		1	
Liverpool, Eng. Museum and Art Galleries		1	
Loescher, Hermann		1	
London. British Museum		1	
London. Horniman Free Museum		1	
London. Royal Academy		1	
Long, Miss Mary L.			2
Los Angeles Public Library		3	
Manchester, Eng. Art Museum		1	
Manchester, Eng. Municipal School of			
Art		1	

	Vols.	Pam.	Photos.
Manchester, Eng. Municipal School of Technology		1	
Mark Hopkins Institute review of art . .		1	
Maryland Institute, Baltimore		1	
Massachusetts. Board of Education . .	1	2	
Massachusetts Institute of Technology . .		8	
Massachusetts Normal Art School . . .		1	
Matsuki, Bunkio	3	1	
Melbourne. National Gallery of Victoria .		1	
Milton Educational Society		1	
Minneapolis Society of Fine Arts . . .		2	
Morgan, J. Pierpont	1		
Morse, Edward S.	1		
Mount Holyoke College		1	
Muller, Frederick & Co.		4	
National Academy of Design		1	
Nebraska Art Association		1	
New Bedford. Swain Free School of Design		2	
New Bedford Textile School		4	
Newbold, Clement B.	1		
Newburyport Public Library		1	
New England Historic Genealogical Society		1	
Newport. Redwood Library and Athenæum		6	
New York. American Museum of Natural History		28	
New York. Metropolitan Museum of Art		8	
New York. State Library		2	
Northampton. Forbes Library		2	
Norwich. Slater Memorial Museum . .		1	
Nottingham, Eng. Art Museum		1	
Obach & Co.		1	
Ontario Society of Artists		2	
Oxford, Eng. Ashmolean and University Galleries		1	
Padua. Museo Civico		6	
④ Pais, Ettore	1		
Paris. Musée du Louvre		1	

	Vols.	Pam.	Photos.
Paull, Miss Florence V.			4
Pazaurek, Gustav E.		1	
Pennsylvania, University of		1	
Petersen, Eugen		1	
Philadelphia. Pennsylvania Academy of the Fine Arts		22	
Philadelphia. Pennsylvania Museum & School of Industrial Art		10	
Pittsburgh, Pa. Carnegie Institute		2	
Pittsburgh, Pa. Carnegie Museum		5	
Plastic Club		2	
Poland Spring Art Gallery		1	
Prague, Austria. Kunstgewerbliches Museum		1	
Pratt Institute		3	
Princeton University		1	
Providence Athenæum		1	
Providence Public Library		1	
Rankin, William	1		
Ready, George Talbot		1	
Reimer, Georg		1	
Rhode Island School of Design		2	
Richmond, Va. Valentine Museum		2	
Riemsdijk, B. W. F. van	2		
Robinson, Edward	1	1	693
Rochester, N. Y. Reynolds Library		1	
Ross, Denman W.	1	1	1
Rotterdam Museum		4	
Rotterdam. Museum Boijmans		3	
Royal Canadian Academy of Arts		1	
Sacramento. E. B. Crocker Art Gallery . .		2	
Saint Botolph Club		1	
Salem Public Library		2	
Salzburg. Museum Carolino-Augustum . . .		6	
San Francisco Art Association		1	
Schneider, E. von		1	
Sheffield, Eng. Ruskin Museum		3	
Simmons College		5	

	Vols.	Pam.	Photos.
Smithsonian Institution	1	5	
Società Senese degli Amici dei Monumenti		2	
Society of American Artists, N. Y.		16	
Stadden's Art Galleries		1	
Stockholm. Kungl. Lifrustkammeren		1	
Stockholm. Nordiska Museet		1	
Strange, Edward F.		1	
Syracuse Museum of Art		1	
Taft, Charles P.	1		
Texas, University of		1	
Tiede, A.		3	
Toledo Museum of Art		9	
Trinity College, Conn.		1	
Tuckerman, Miss Lucy D., in memory of S. Salisbury Tuckerman	9		
U. S. Board of Education		1	
U. S. Bureau of American Ethnology	4		
U. S. Library of Congress	2		
U. S. National Museum		2	
Upsala, Sweden. Universit�t		14	
Upsala, Sweden. Universit�tsbibliothek		7	
Warren, Edward Perry		1	
Washington, D. C. Corcoran Gallery of Art		1	
Watertown Public Library		1	
Weir, Miss Irene	1	1	
Wellesley College		3	
Woburn Public Library		1	
Woermann, Karl	3		
Worcester Art Museum		5	
Zurich. Schweizerisches Landesmuseum		1	
Anonymous	9	49	5
Total	90	536	1,020

LOANS RECEIVED IN 1905

AMORY, FREDERIC.

"Morning on the Seine," by Monet.

ANGELL, DR. H. C.

Eight oil paintings :

"Les Regrets," by Millet.

"Landscape," by Corot.

"Shepherd," by Corot.

"Landscape," by Courbet.

"Quai des Célestins, Paris," by Jongkind.

"L'Auberge," by Jongkind.

"The Old Professor," by Duveneck.

"The Shipwreck," by Turner.

ANONYMOUS.

Ninety-three pieces of armor; "Cupid and Psyche," a bronze group, by Rodin; a female figure in marble, by Rodin; a Ghiorides rug, Fifteenth century; an oil painting, by Pinturicchio, "La légende de la Vierge"; Study, by Degas; "Study of Children in the Garden of the Tuileries," by Manet.

BATES, MISS ELLEN M.

Nine pieces of Chinese porcelain; one Japanese pottery jar, Raku; one celadon jar, Korean.

CAREY, ARTHUR ASTOR.

Four tapestries.

CURTIS, HORATIO G.

Five pieces of pewter, — a salver and ewer by Briot, end of the Sixteenth century; and three small plates.

DAVIS, THEODORE M.

Four oil paintings :

"The Sibyl," by Rembrandt.

"Virgin and Child, St. John and an Angel," by Francia.

"Madonna in Adoration," School of Foppa.

"Princess Maria Louisa Josephine of Spain and her Infant Son," by Goya.

DAVIS, THEODORE M. — *continued.*

Three wooden ushabti figures from the tomb of Ua and Tua, the father and mother of Queen Tii; a short-handled hoe and two sacks for grain, with the pole on which they were carried. From the Valley of the Kings.

DENNIE, MISS ELLEN M.

Two oil paintings by Stuart, — Portraits of Thomas Dennie and Sarah Bryant Dennie.

DIXEY, RICHARD C.

Three oil paintings :

“Landscape with Sheep,” by Charles Jacque.

“Landscape with Trees,” by Corot.

“Group of Women,” by Monticelli.

ELLIS, MRS. CHARLES W.

Three pictures :

“Mt. Snowdon, Wales,” by Henry John Boddington.

“Off the Coast of Marsaba” (water color), by Edwin Lord Weeks.

“Portrait of Miss Claflin” (charcoal), by W. M. Hunt.

FLAGG, DR. JOHN S.

“Morning on the Loing at Moret,” by William L. Picknell.

FORBES, EDWARD W.

A bronze statuette of Zeus; “Portrait of a Man,” by W. van Valckert; “Madonna and Child with Saints and Angels,” by Benvenuto di Giovanni.

GAUGENGIGL, I. M.

“Portrait of Mr. Wilhelm Gericke,” by Mr. Gaugengigl.

HALL, MRS. HENRY S.

Two Virgin's dresses of Spanish brocade.

HAMMOND, GEORGE W.

Fifteen pieces of pottery and porcelain, Crown Derby, Copenhagen, Luxembourg, Moustiers, etc.; seven pieces of silver; and four stained and leaded glass shields.

HOUGHTON, MISS ALBERTA M.

Two drawings by Rossetti.

JENKS, MRS. PHOEBE.

“Portrait of Mrs. Wilhelm Gericke,” by Mrs. Jenks.

JORDAN, EBEN D.

Thirteen pictures :

- "Figures on Horseback," by Fromentin.
- "Portrait of Bismark," by von Lenbach.
- "Head of a Woman," by Ribot.
- "The First Lesson," by Neuhuys (water color).
- "Landscape," by Dagnan-Bouveret.
- "Head," by Dagnan-Bouveret (pastel).
- "Portrait of Miss Jordan," by J. J. Shannon.
- "Negress and Girl," by Gérôme.
- "Landscape," by Harpignies.
- "Study of a Man," by Manet (pastel).
- "Study of a Soldier," by Meissonier (water color).
- "Landscape with figures," by Corot.
- "Head of an Old Man," by Fortuny (pen and ink).

KIMBALL, MRS. DAVID P.

Six pictures :

- "Laveuses," by Boudin.
- "Grand Canal, Venice," by Boudin.
- "Study of a Woman," by Alfred Stevens.
- "Portrait of the Artist's Wife," by Dagnan-Bouveret.
- "Mrs. Billington as St. Cecilia," by Romney.
- "Landscape," by F. J. Raffaëlli (drawing).

And fourteen pieces of Chinese porcelain.

KNOWLTON, MISS HELEN M.

Twenty-seven drawings and sketches for the Hunt Exhibition.

LINDER, MRS. GEORGE.

Repoussé iron plaque, German (?), 1550.

LONGFELLOW, ERNEST W.

Three oil paintings :

- "Early Morning, September," by Dwight W. Tryon.
- "Twilight," by Charles H. Davis.
- "Fujiana," by Ernest W. Longfellow.

MORRILL, MISS A. W.

Five oil paintings :

- "Sunset," by Fromentin.
- "Man with Wheelbarrow," by Millet.
- "Landscape," by Corot.
- "Landscape with Sheep," by Troyon.
- "Portrait of Mr. Morrill," by W. M. Hunt.

NATHURST, MISS LOUISE M.

Seven Japanese sword guards.

THE NEW SOUTH CHURCH SOCIETY (THROUGH HENRY C. WHITCOMB).

The silver service belonging to the New South Church Society,
consisting of twenty-seven pieces.

PAINE, GEN. CHARLES J.

"Portrait of General Paine," by J. S. Sargent.

PERRY, MRS. THOMAS S.

"The Morning Watch," by H. A. L. Laurent-Desrousseaux (pastel).

"Shepherd in the Rain," by C. Pissaro.

"Landscape," by La Farge.

RICH, JAMES ROGERS.

"The Taj Mahal," by James Rogers Rich.

RICHARDSON, MRS. THOMAS O.

Twenty-six pieces of pottery and porcelain, Wedgwood, Sèvres,
etc. ; two Battersea enamel candlesticks and four other enamels ;
three pieces of embroidery ; three medals and one coin ; three
pieces of jewelry ; repoussé silver beaker.

And fourteen paintings :

"Italian Garden," by J. F. Cropsey.

"Interior," by E. Accard.

"In the Studio," by Léon y Escosura.

"The Halfway House," by William Thayer.

"Girl Reckoning," by Meyer von Bremen.

"Girl Reading," by Meyer von Bremen.

"Trees," by J. B. Corot.

"Cows Drinking," by L. Watelin.

"Boy Leading a Horse," by Schreyer.

"Roses," by J. Robie.

"Flowers and Still Life," by J. Robie.

"Boys Playing in a Barn," by William S. Mount.

"Sheep," by Charles Jacque.

"Monks at Door of a Mosque, Turkestan," by Verestchagin.

ROBINSON, REV. J. G.

Woman's prayer rug.

SALTONSTALL, RICHARD M.

"The Sheep Shearer," by Millet.

SEARS, MRS. J. M.

Eighteen paintings :

"Portrait of Mrs. Sears," by J. S. Sargent.

SEARS, MRS. J. M. — *continued.*

- “Portrait of Miss Sears,” by J. S. Sargent.
- “Star of Bethlehem,” by Vedder.
- “Houses in Chelsea,” by Whistler.
- “Marine,” by Whistler.
- “Flowers,” by Abbott H. Thayer.
- “Boy in Studio,” by A. Mancini.
- “Roman Peasant Girl,” by A. Mancini.
- “Young Girl Model,” by A. Mancini.
- “Madonna Enthroned,” by Abbott H. Thayer.
- “Singing Girl,” by Manet.
- “Winifred Dysart,” by George Fuller.
- “Study of a Woman,” by Besnard.
- “Mother and Child,” by George de Forest Brush.
- “Landscape,” by La Farge (water color).
- “Boy in Canoe,” by La Farge (water color).
- “Water-lilies,” by La Farge (water color).
- “Sir Tristram and La Belle Yseult Drinking the Love Drink,”
by D. G. Rossetti.

WHITWELL, MISS MARY H.

Two oil paintings by Copley, — Portraits of Mr. and Mrs. Daniel Hubbard.

ANNUAL SUBSCRIBERS

FOR THE YEAR ENDING MARCH 31, 1906

Abbe, Henry Thayer
Abbot, Edwin Hale
Abbott, Mrs. Gordon
Abbott, Holker
Abbott, Mrs. Jere
Adams, Brooks
Adams, James
Adams, Mrs. John Quincy
Agassiz, Alexander
Agassiz, Mrs. Louis
Agassiz, Rodolphe L.
Ahlborn, Mrs. Emily B.
Alden, George E.
Alexander, Ebenezer
Alford, Mrs. O. H.
Allan, Mrs. Bryce J.
Allen, Charles
Allen, Miss L. M.
Allen, Miss M. Josephine
Allen, Mrs. Samuel Seabury
Allen, Thomas
Allen, Mrs. Thomas
Ames, James Barr
Ames, Mrs. James Barr
Ames, John S.
Ames, Miss Mary S.
Amory, Arthur
Amory, Mrs. Francis I.
Amory, Frederic
Amory, Harcourt
Amory, William
Andrew, Miss Edith
Andrews, Miss Ellen
Angell, Henry C.
Anonymous

Anthony, S. Reed
Appleton, Mrs. William
Appleton, William S.
Armstrong, Mrs. George E.
Arnold, Howard Payson
Aspinwall, Mrs. William H.
Atkins, Mrs. Edwin F.
Atkinson, Charles Follen
Ayer, James B.

Bacon, Josiah E.
Bailey, Miss Elizabeth H.
Baker, A. Prescott
Balch, Joseph
Baldwin, Charles H.
Bangs, Miss Elizabeth S.
Barnard, Mrs. James M.
Barnes, Amos
Barron, Clarence W.
Bartlett, Francis
Bartlett, Miss Mary F.
Bartlett, Miss Mary H.
Bartol, Miss Elizabeth H.
Batcheller, Mrs. Alfred H.
Bates, Arlo
Bates, Isaac C.
Bates, Mrs. I. Chapman
Bates, Miss Mary Douglas
Batt, Charles R.
Baylies, Walter C.
Bazeley, Mrs. William A. L.
Beal, Boylston Adams
Beal, Thomas Prince
Beech, Mrs. Herbert
Bemis, Albert F.

Bemis, Frank B.
Bemis, Mrs. John W.
Bent, S. Arthur
Berry, George W.
Berry, Mrs. George W.
Berry, Horace W.
Bigelow, Miss Adeline A.
Bigelow, Alanson
Bigelow, Henry Forbes
Bigelow, Joseph S.
Bigelow, Miss Mary A.
Bigelow, Mrs. Prescott
Binney, Henry P.
Bird, Charles S.
Black, George N.
Blake, Mrs. Arthur W.
Blake, Francis
Blake, George Baty
Blake, Miss Marian L.
Blake, Mrs. S. Parkman
Blake, Thomas D.
Blake, William P.
Blanchard, Miss Sarah H.
Blaney, Mrs. Dwight
Bliss, Edward P.
Blodget, William
Boardman, Miss E. D.
Boardman, T. Dennie
Boardman, Mrs. William D.
Boit, Robert A.
Bond, Stephen N.
Borden, Miss Caroline
Borland, M. Woolsey
Bosson, Albert D.
Boston Y. M. C. A.
Bowditch, Alfred
Bowditch, Charles P.
Bowditch, Miss Charlotte
Bowditch, Mrs. E. F.
Bowditch, Henry Pickering
Bowditch, William I.
Bowen, Henry J.
Bowen, John T.
Bowlker, Mrs. T. James
Bradford, Mrs. Charles F.
Bradford, Edward H.

Bradlee, Frederick J.
Bradlee, Frederick W.
Bradley, Miss Abby A.
Bradley, Mrs. Leverett
Bradley, Robert S.
Bragdon, Charles C.
Braman, James C.
Brandeis, Mrs. Louis D.
Bremer, Mrs. John L.
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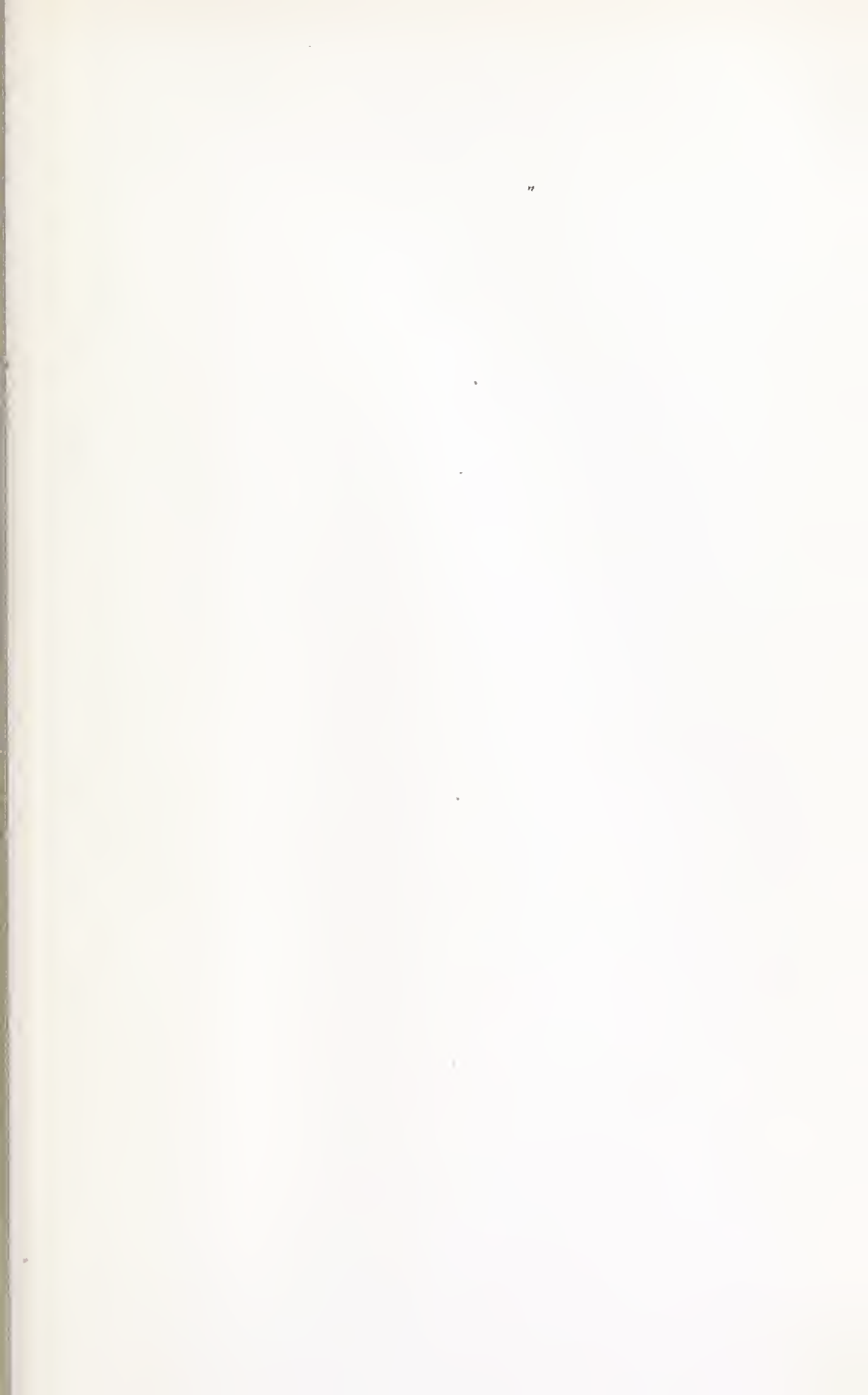
Yamanaka, S., & Co.
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In response to the circular calling for subscriptions the following donations of sums other than ten dollars were received :

Adams, Mrs. John Quincy	\$25	Carter, Miss M. Elizabeth	\$20
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Fitz, Mrs. Walter Scott . .	50	Kidder, Charles A. . . .	50
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